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MAGAZINE

ISSUE 16



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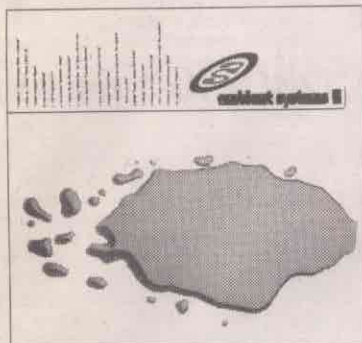
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LETTERS UNTO MASSIVE

I was pretty appalled at some of the things mentioned in last issue's interview with Laurent Garnier. First, he stated what a horrible experience he had recently at a Chicago event. Sometimes things happen like events getting shut down, but judging our scene in it's entirety because of a few bad experiences is not a reason to put down a scene he hasn't fully experienced. If anything, he should be supportive, seeing that getting an event to go off without any problems has also been a factor in England and possibly other parts of Europe. Laurent also mentions how people should "riot" if the police threaten to bust or actually do bust a party. The first busted party Laurent played in Chicago (Dynasty) caused a local gas station to be looted and pillaged by an angry mob of dejected partygoers. This is not to say rioting is justified because when you riot once, police will come prepared the next time with riot gear, machine guns, helicopters etc. (remember last summer's Moomflower, which took place 20 minutes from where Dynasty was held). Laurent goes on to say a vibe has never been captured at an event here. I've been catching vibes since I visited Chicago in 1986 and eventually moved here in 1988. Undergrounds and clubs both were going strong. I remember one club in particular called Club Lory where a vibe could be captured 7 days a week with anywhere from 800 to 1500 people on any given night. And then there was the one and only Muzik Box with the late Ron Hardy. These are some of the clubs and one of the DJ's that gave birth to what still continues today. Things are different nowadays, but when the right party hits, the vibe there is strong. Who can forget events such as Even Furthur, Home 96, VooDoo, Zeigist, Blastoff etc... Laurent also says DJs in America lack the strength it takes to spin long sets. 5 years ago I remember spinning at a club called the Vault in Chicago where I would alternate Saturdays with Derrick Carter, Spencer Kincey (Gemini), and

Mark Farina. I remember spinning from 10pm until 1pm (15 hrs.) with no breaks. These days I think it is rather greedy to require so many hours to spin. Believe me, I would love to spin a long set because the first hour is usually a warm-up, but other people need a chance to spin too. Besides, short sets are not just an American issue, that also happens in Europe with some of the larger scale events. Also, to say house music in Chicago was absent between it's beginning and the Cajual/Sneak era is ridiculous. I can name many labels that were putting out cuts during that time. I worked for Mirage Entertainment and they alone ran House Jam, Night Club, Lazy Boy and other labels that caused chaos in Chicago and with many underground DJs in the US during that time. As far as fashion is concerned, fashion should not be such a big issue, and if it is, then how can he bear to live in Paris, France... the fashion capital of the world? Regarding the statement he made about American people not supporting American DJs: it may not be 25,000 people at the biggest events, but the people that do come to American parties do support American DJs: otherwise there would be no parties or no magazines (Massive, Beat, Thousand Words etc.) to document our scene.

On DJs doing their own parties: DJs have been throwing parties in Chicago since Lil' Louis did his legendary parties at the Bismark Hotel. I believe Laurent owes us an apology for all the misleading comments. This response should not be taken personally, I'm just trying to clear a few things up.

Mystic Bill
House Preservation Chicago

Greetings from the coolest work camp in NJ! My name is Noah and I'm here serving this ten year sentence I got for getting caught with 15 drops of liquid acid. Yes it's true, seeing as I was 19 when I got sentenced and it was my first bust it was only fitting I

got ten years. It's not as simple as all that but you don't have the spare time to beat the whole world down with the story. The Quick version: My co-defendants, my "friends" sold me out and only I did time, may they burn forever and be infested with scabies. (Except Dave, he couldn't handle lock-up anyway so he just gets a terminal case of whiskey dick.) Ah yes, the point! There was a point. It is, if you're one who chooses to intake substances that are controlled because of some "Law" written on some dusty book somewhere else, please don't get caught. No one is safe, I tell you. And make sure you trust your friends. If you do get caught, don't sell out your people (I could have gone to rehab instead of prison had I signed one piece of paper). They don't understand ravers in jail. People ask what I was into and I try to explain and they say "that's the shit that makes you crazy. You must worship the devil and sniff spray paint". Just milk it for all it's worth. I got a copy of your fabulous mag from Ken Lawrence of Pure Acid, who also sent me 5 tapes which the fuckin' tobacco chewing hillbilly cops took away because they weren't sealed, but I'll be getting them back soon. He also had my letter put on the SoCal Net Page so I get mail from some cool people in CA now, but they don't write back any more. What gives? So if you could, print my address because I'd just love to hear from you all and I always write back, and send a super picture. Thanks to everyone in CA and a big Hell-O to Salvation in da Bronx. Be good to each other

Noah Reed #128771
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What's up Massive?...

For anything besides the point that I'm trying to get a letter in every consecutive issue you put out, I heard a funny bit of info that the fellow hardheads might be interested in: Quite a while back, while on a visit from Minneapolis to my home town- Berlin, WI, I left a copy of Iran's "Fucking Godzilla Up The Butt" with a friend... Well, through a process that I really don't understand, this tape fell into the hands of a lot of people. Some were friends, others not exactly: The tape also apparently fell into the hands of the Berlin

High School pom-pom squad. They're actually doing a routine to that shit! I'm not sure what track, but just imagine the "HateLank/Cocksucker" mix getting pumped out at halftime while some jacksque bitches shake their asses, waiting for their boyfriends to return from the locker room shower relief session. Pretty fucked up, eh?

PS. I think I might know someone who can get that Pom-Pom shit on videotape... If I get it I'll send you guys a copy.
Brett Stephan
Minneapolis

Greetings fellow ravers, my name is Carlos Garcia and I am contacting you from my quaint little war zone of Compton, CA. I recently picked up your zine through Ken of Pure Acid Mixtapes and I must say it is the fucking shit. Finally a magazine based on the hardcore techno movement that we bassheads here in the City of Lost Angels and throughout aMERica can relax and read as we blast pulsating hardcore acid gabber while taking a big fucking shit after a forty oz. of King Cobra and coming home from a damn good hardcore underground. I just want to comment on why our hardcore scene and we inhabitants of this scene are looked upon as degenerates and trash. It fucking sucks!!! All these deep house fucks look at me and my hardcore companions as if we bring the scene down. I don't see it like that. We are a dying breed of ravers that thrive on the experimental, the strange, the new. We are always ready for something different. Whether the muzik be acid, gabber, jungle, or trance we are always accepting new forms of it and not accepting the status quo of music. We are a breed that wears fat pants and may look like degenerates yet our scene holds the tightest bond with each other than any other scene I have encountered. Most of the people in the hardcore scene are the nicest, most sincere people I have ever encountered in all of my travels. Why must people judge before they even know? In a scene where who you are is supposed to count, and not how you look or who you are, why are they judging us from the outside? Pretty fucking hypocritical to me don't you think?

Carlos Garcia
Compton, CA

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The Dan DC long strange trip...

I am 21 years old, and I was born in a hotel room. My parents were college students and they tried to kill me when I was conceived, but they did not know I was Superbaby, and I was able to escape through the toilet bowl and I was raised by alligators in the sewers of Edison, New Jersey. I've lived there my whole life. I would say I have been playing for a little over six years. I started DJ'ing just playing records because I loved techno. It brought me closer to the music. As time went on I became more serious. The first time I played out was August of '92 at an old Digital Deviant outflow. Then, a couple of weeks later, I played at the Sound Factory (now Twilo). My musical path is simple. I listened to old Run DMC and a lot of old school hip-hop, Black Sabbath, and Ozzy. I was strange when it came to music when I was younger, but I got bit by the electronic music bug when I was 13 and that is when no one knew what the fuck techno was. Ever since then, I've been a monster. My biggest influence is my brother Larry. He's the one who brought techno into my life. He used to go out and dance at clubs in New York and started bringing home tapes by Roger Sanchez. He does the biggest shit records now, but back in the day, Roger's tapes had Energy Flash, Computer Madness by Steve Poindecker, and all the old Transmat records. He was the shit to me, and that's when I started flipping. My other two big influences were Spivey, who is the owner of Planet X and has the maddest record collection, and my boy Freshco. I really learned how to DJ by watching these two guys play all the time. It's a shame Freshco never really blew up because that mofa rocks. For years I did not listen to anything but techno, but now I find myself listening to DJ Shadow, Dr. Octagon and believe it or not, Sara McCloughlin—her voice is really seductive. However, that rabbit in the Moon remix was shit. I wish she would call me and ask me to remix her.

I've seen Digital Deviants under your name on flyers, is that your crew?

Lately that shit has been out of place. Something happened and some promoter, for some fucked up reason, put it under my name and everyone else followed. The Deviant chapter has been closed for years now. We were a bunch of crazy kids obsessed with free parties. In February of '92, we got crazy and decided to take what Bones was writing about in Sheetsound Magazine about what was going on overseas. So we went on Jersey Ave. in New Brunswick, broke into a warehouse, cleaned it up, and said "This is where we are throwing a party." We worked for months cleaning that shit up, and made flyers saying "Let's smoke crack." So the police all over Jersey were thinking there was this drug cartel coming through the state. When the day came, my brother got nailed loading the equipment in. After about two hours in the police station, they finally put it together, and they wanted to know

where the drug lord was. About 300 kids were in the street, waiting for a party. No one knew what a rave was, they were just there to get nuts to music. That was truly underground because we told two people outside the crew where the party was and 300 kids actually found it. We fucked the system up, so the Deviants were born. Our first party that actually went off was in the summer. My brother had to take a break, because of the arrest and everything. My parents found out it was illegal, under a tunnel of a major highway, and locked me in my room. I jumped out my window and ran there. It took me an hour running in the warm summer heat. When I got there, the place was banging. Bones showed up with his crew and they were amazed. We had about 300 people and then, at 4:30 AM, like twenty cars showed up. There was a party in Staten Island and they closed early to create one party. I would like to see that happen now. Bones found me, a 16 year old manic, playing the Punisher, Jeff Mills, and Dan DC came to be. He hooked me up with Storm, probably the goal of every DJ at the time. We went 'til about 9 AM and Bones played as the sun came up. No one was expecting that. We built an underground off that night. What made Jersey special was the point that we were strictly illegal, strictly free, and small. If we got broken up, no one went home saying that it was a waste of a night. These people were strictly for the entire underground experience. After that, the scene changed, and we lost that whole crew of faithfuls because they were fed up with everything. If I run into someone, they always bring up that night. In memory of those kids, we named the label Deviant Recordings and decided there were no more Digital Deviants. I got real aggravated when flyers in 1996 said Digital Deviants. These new jack rave promoters will never understand what that movement was about.

So why did Frankie call you 'Dan DC'?

After our outflow, Bones put me on the Storm bill. He did the flyer white, yellow, and blue. It looked like shit. He told me, "The flyer says Dan DC—the 16 year old techno wizard of NJ." When he went to do the flyer over, he asked me if I wanted to change anything. Like an asshole, I was so blown away by the description I said, "Frankie, do whatever you want." My fame was built around that name, so I kept it. It makes me unique. I feel techno should be nameless and faceless, so I really don't give a fuck what people call me. You like what I play or you don't. It shouldn't matter what I am called. Unfortunately, that will never happen. Also, the Core boys refer to Dan DC as Dan Does Crack. It's good I have an alias, because when I run for governor, no one can say, "Hey, that kid did this at that rave."

Tell us a little about the old school New York scene and compare it with how it is today?

Well, New York was the shit back in the day. Bones is the man who brought it all here. He took what he was seeing in Europe and LA and coined New York. When '92 came around, his parties were getting bigger and the Storm parties started. These parties were no joke. Each one got more and more intense. Bones had the people educated, "It's all about the music!" The June 20th Storm really kicked off because it was the New Music Seminar, so everyone

from all over the world was there. Sven Voth and Richie Hawtin played, and this was before they were superstars. Even Doc Martin played hard. That party was the first big one in New York—3,000 people, and it was dirty. That was probably the best week of my life. Everything was just starting to really get big and, at the same time, everyone from around the world was in New York. Underground Resistance banged the Limelight so fucking hard two nights before the Storm party. As the week went on, each night got more and more intense, then Storm just iced the cake. The next Storm got shut down as New York saw it's first line of politics—Limelight shut that fucker down. So the Groove boys dropped the bomb in September and did 5000 people. To this day, I know I will never see a party like that. And if people ask what made that party so great, I'll tell you a story. Lenny Dee was spinning, and the place was rocking. He hit stop on the left turntable which created a sound. He crossed the fader over and made a similar sound by scratching the beginning of the next record. Each time he scratched, he would do it faster than the previous time. We were all looking down, watching 5000 people move their head with the stroke of Lenny's hand. Then he dropped the beat and the place exploded. That is what DJ'ing is all about. He had complete control of the entire place. At that point, I can say that was a big influence for me, too. My thoughts were, "This is only the beginning, the scene is only less than a year old, what's it going to be like five years from now?" At the end of the night there were 3500 people holding hands in a circle—truly breathtaking. I am not really into this peace and love shit, but to have just 20 kids standing at 2 AM is a miracle in New York now. The way I look at it now is, that moment was the peak of the NY scene. NASA soon came along, Scotto and his posse, and ruined the scene for good. On a get rich quick scam, they did an all ages night at the Shelter and were promoting to middle school kids. Soon, the Storm education was not in place anymore. So many new and young kids came in and their thoughts were drugs, drugs, and more drugs. "Hey, since we can't do this at home, this is a safe place to get fucked up." The whole New Jersey crowd was finished. It was winter, so the small parties were on hold, and the only place to go was NASA. Of the 5000 people at Storm, there must of been 100 left six months later. I do not even want to continue on about that, but by March of '93, no one cared about real techno—you had to be dressed like an asshole to be a raver, and people were like zombies. Another big part of New York's scene falling apart is when Under One Sky stopped coming out. I'm not saying Heather stopped and the scene fell apart, I'm saying Under One Sky was an education tool to ravers. It wasn't some bullshit rave zine, it talked about the artists and the music they were making. Before people became big, they had interviews and clips on these people. The way I look at it, UOS made kids familiar with artists, so when they came over to play, no one was like, "Who the fuck is this?" UOS kept on the music end of things, but Heather got real busy and if it was going to be done, it had to be done right. We got the same way with our zine Base 10, there was just too much going on to continue to do it. For a little stint, Brooklyn got things going in the summer of '94, but the rest of the scene caught on and the crackheads followed. New York now is even worse. Joey Beltram did an interview in a UK magazine and he dished the shit out of NY, and these 'rave promot-

ers' said he didn't 'represent.' What the fuck is that shit? He was telling the truth. I am not 'representing' either, because when I walk in a party and I am stepping on people's heads ON THE FUCKING DANCEFLOOR, the party is not all that great. Everyone walks around with flyers saying this party is going to be the bomb, and so is this one. I'm sorry, the kids are going to all be the same—they all suck and they are just there to get fucked up. These people don't even know what a bomb party is because they've never been to a Storm or even last years Furthur. I base a good party on the standards of what I saw years ago and, for some reason, Furthur had the energy this year. Furthur '95 was not all that, but for some reason the kids came ready to rock. Saturday night, that place was banging to ESP Woody's live show. Everyone was going nuts. It should be like that every Saturday, everywhere. New York has not had a party like that in years. People have to learn the difference between a good party and a good time—they are two totally different subjects. Also, people have to learn what sounds good and what sounds bad when they are on drugs. There are nights when I have seen a DJ play and people say he was just OK. Then, a week later, he plays and everyone is fucked up, and he rocked it. He just played the same records in the same order—GET A FUCKIN CLUE! Some people if New York gets a new hot spot, the party will be good. I say bullshit, a whole set of new ravers are not going to come in for one night. If Lenny was I do what he did at Storm now, no one would even notice. Another big part of New York is the VOICE MAIL DJ'S. Promoters in New York see green, so they book the DJ's with voicemails so they will promote their parties. What a shit operation the scene is. How is the real music going to get out if you have these shit DJ's with ego problems playing just bullshit? It's really funny to watch the rise and fall of the voicemail DJ's. All of sudden the DJ gets booked, his ego swells, and their music gets worse because they know they are not good enough to spinning every weekend. So they start copying other people's styles. They sit on top for a little while and then they disappear, only to be followed by a new set of egotistical little pieces of shit. I kept myself in the middle and never got caught in the bullshit, or purchased a voicemail, or played the political game for bookings. And look at me now, I've been around longer than all these kids and I will be here long after they are gone. Per look at rave scenes and identify with the music scene, but New York is home to Joey Beltram, Function, and Damon Wild—but they have to inspire to educate people. New York is dead and never coming back.

You've said your Chicago New Year's was your last appearance—what's your future as far as DJ'ing goes, as well as musically?

I am going to be DJ'ing when I am fifty years old just have to stop going to raves. I have been to get out of this for a while, but it was like like a girlfriend for five years. Techno became my companion—I eat, sleep, and drink it. There are so many memories, and it is very hard to let it go. I know I can finally let it go now. It really isn't playing for kids who are not into it. For a while I thought it was me, but I know it's the drugs. When they ARE into it, they want to hear drum and cheese shit like funky breaks. My grandpa could rock parties with those records. I got real

pid for about a month and played some drum rolls and catchy records and people tell me those were the best sets they have ever heard me play. That just makes them look like uneducated assholes. These were people who talk all this shit like they understand what techno is about. What I played on those nights was music that should be played only in the clubs. The midwest does not have many clubs like New York, so they might not understand the difference. I've always seen a musical difference between clubs and raves. Clubs are places to go pick up some girls, dance a little, and do drugs. It's OK to spoon-feed your crowd in an environment like that. Raves are supposed to be the complete opposite. You come to get your mind blown by music and become educated by your DJ. In New York, there is no difference musically from the clubs and the raves: it's all just bullshit! I play pure fuckin' techno. If these kids want funky, they should put on an Advent record. These guys create funk, with straight kick drums. The way they program their sounds and drums is a lot more complex than break records which spoon-feed ravers. I am a DJ whose records have no catch or hook. Therefore, I will never be a successful rave DJ. And that is also how I know that ravers truly are not listening to the music. I know when I am older-like fifty, I am going to be going through my Mills records with my grandchildren. There is a difference between techno and raves, and I am choosing techno. The music was here before there was a 'scene', and it will be here long after also. As far as creating music, I go through about 150 bullshit records a week. I feel it's just a waste of vinyl, so I try and be groundbreaking. I become really hard on my tracks, so I might never release anything. I do it for fun, I do not want to be someone who is stuck in techno forever, like my income depends on it. That's why I go to school (Urban Studies major), I am going to get my degree, and then get a job. At the same time, I can still spin, write music, and run the labels. As long as a steady income is available, my options are unlimited.

A lot of DJ's have dropped out only to return a short time later... do you see yourself ever coming back to spin out?
I feel I've had enough of this whole rave thing. My first party was at the end of '91 and, after five years, I feel like I have been through a war. The ups and downs are too intense for me. I don't enjoy myself anymore spinning out at a party. I set up turntables in my house for the first time since February of '93 and I just enjoy playing for myself. I usually play real laid-back stuff and just chill. I am starting to see the fun of DJ'ing again, something that has been gone for over a year now. I can't say this is my last party, but if I do play again, it is going to be for a special reason.

If there was a gun to your head, which of these Massive Boys would you fuck first?
Over the last two years I learned not to fuck anyone from Milwaukee. I had sex with a Wisconsin rave promoter's girlfriend, and people found out and are still using it over my head as we speak. Obviously, he still doesn't know. I don't have sex anymore, but if I did, it would be Doormouse, because we can put on some death metal gabber and I can grab him by that long hair he has. Brad could also be interesting. Put on some Regis and open him up to some good techno, rather than that disco-house... just kidding!

What is your opinion on the Milwaukee scene? How about the rest of the US?
Milwaukee is like the 90210 of the rave scene. Raves were supposed to be about music, not gossip, and Milwaukee thrives off gossip. All that shit about me and the Funshine girls was really fucked up. At that point in my life, I did not need to have sex with promoters to get gigs, especially someone who is fat. We have a scale at my house, if you're over 120 pounds, you're not getting in. I would never fuck a

fat bitch, especially a crackhead fat bitch. Everywhere I turned, people knew about that incident. It was all over the internet, and everywhere else. I didn't get mad until people in New Jersey started to ask me about it. I know who started it, and it shows the maturity level of some of these people. Partywise, Ritual, New Years Eve 94 going into 95, was the closest to Storm ever. Kurt cites Storm as an influence in his life, and it was clearly obvious. I walked out of that place and my mind was blown, that's the way you should walk out of a party every weekend. I fell in love with the midwest that night. I was in amazement to see kids dancing in unity like that. The midwest is great for their open minds. For example, if there is a DJ or a live performer that is unfamiliar to them, they still have an open mind. In New York, kids will throw a flyer down and be like, "I never heard of these DJ's before." That probably aggravates me the most. My boy Function threw a party January 4th with Beltram, Regis, Landstrumm, Adam X, and himself, and some raver says, "This party is going to suck, I never heard of these DJ's before." I can't see that happening in the midwest. I actually wrote a book about my travels, and the midwest over the last two years is a big part of the book, so I don't want to elaborate too hard on my stories. Once I find someone who can really write like an author, it might come out, but I don't see that happening anytime soon. However, I have seen the midwest fall victim to the ever dangerous epidemic KEATAMINE. That fucking drug put New York in worse shape than it already was in, and now the midwest has fallen to it. My advice to everyone is stay away, you're not doing anything positive by taking that drug. I love Chicago as a city, but I never have gotten a chance to really put that city into an oblivion. I have heard people talk shit about Wade (Core), but they can all suck my dick. In four and one half years, I have seen a lot of promoters, and Wade has to be the real deal. If his party gets broken up, he still makes sure everyone gets paid. He innovates, and takes chances. Look at this past New Years, his headliners were two people most ravers have never heard of. Rather than be boring, he took a chance by not booking a conventional rave line-up. He knew when the night dropped that place was going to snap, whether there was five or five thousand people there. The South is just ass backwards, they don't even know what a kick drum is. I can go on about these shit scenes where breaks and house dominate, but they will never understand, so I won't bother. How can a party have a peak if the music is the same tempo all night long? Sometimes I wonder what these promoters are doing. As you know by now, I hate New York. For me, I used the midwest to escape the bullshit of New York, and now the midwest is falling. What I am really feeling now is what me and Spike are doing about once every six weeks in New Brunswick. We do an over 21 techno bash and the first two have just rocked. It's more of an escape from the little raver trash. I top the entire room black, which creates nothing to look at. My boy Sly brings in four trackspots and some sound, and we bang. The last party, the DJ's were Damon Wild and Function of Synwave Records, and Spike for \$2, that's it. The place was filled with just normal people who worked hard all week, and were letting their hair down, dancing to techno. Damon was amazed by what was going on. He actually couldn't believe he was in America, let alone New Jersey. It's funny how I invite all the New York promoters and no one shows up because they know they are going to get cained and see what a party is like... or, since no actual 'Rave' DJ's were playing it's not worth it for them.

Tell us about your store and label- Planet X...

First things first, Spike owns the record store, not me, and he opened it in 1990. The original place was located in the very urban area of New Brunswick. It was small, but Planet X took off so

rapidly two years ago, we moved into the college side of town and increased the size by three times. Planet X is really a very unique store for a couple of reasons: it's a store that is located in New Brunswick, and you got all these people who are so influenced by New York... however, the store does so much business. Most of our customers aren't into raves. These kids truly love the music. They would rather spend \$20 on a Regis album or \$40 on the Advent four pack, than some cheese rave with DJ's playing bullshit music. From the beginning, we established that Planet X will not be some raver hang out, like other places in New York and Philly. Spike now sells clothes, which I thought was a bad idea, but the girls that come in and try on clothes are insane. Cuties everywhere. The store is now going through a period of change. My brother Larry ran the store for awhile, but since he was dropped off my father's health plan at 23, he had to get a job. He actually landed a good job with the state, but he still contributes, even if sometimes it's just in spirit. My role in the store stepped up, but really there is no one who can step up and do the job he did. Spike knows I have future plans to be governor of New Jersey (not kidding either), and no matter how much I love Planet X, there has to be a day where I say goodbye. In comes the recruiting for the next new manager, Tony From Trenton, or TFI, for short. Tony is now training and within a couple of months is going to be running the show over here. At the same time as all of this, the store is very busy and expanding. I have seen record stores all over the country, and objectively, I feel not to many can touch ours. I am not being biased either. Sonic Groove runs the tightest ship, their store is no joke, but, after that, there are not too many stores that impress me. We are expanding, and we are looking at several different places across the country. We were looking at a spot in Philly, but no one wanted to grow dreads. We were also looking at a spot in New York, but after Adam punched Scott Richmond out, we felt it would be dangerous to let my brother be within a five mile radius of him. We dislike Mr. Richmond very much. I have appraisers out now doing feasibility reports for three mid-west cities, but I do not want to comment any more until we know what we are doing. In the meantime, you can do mail order with us. All I know is the midwest needs a record store which actually puts some effort into the shop. The future looks very bright for Planet X- a lot brighter than the future of "the scene". With the label, I hook up the artists and all that fun shit. I got some old unreleased Regis tracks coming out in February on a sublabel of Planet X. The tracks were done in 1994, and there were only ten copies pressed. There is a huge buzz on the tracks in Europe and Regis decided to give me the DAI. As far as the Planet X label goes, it is going in the direction of deep or Detroit stuff. More of a housey feel. With Deviant Recordings, which is straight Detroit techno, we've got big techno artists (who are not putting their names on the tracks) lined up for release. We want to see if we can sell tracks on the music alone and not the names. Techno should be faceless, that's why I've supplied pictures for this interview in a mask. It should not matter that I look like I'm 12 years old, or Paul Johnson is in a wheelchair, etc., you like the music or you don't. This whole superstar shit, like Jesh Wink and his dreads really makes me wonder what he really loves: the music, or being on the cover of Muzik magazine naked. Listen, my ego doesn't need for me to parade around with a cap or a jersey with my own name printed on it. I live in Jersey on the DL, I go into

these parties unannounced and somehow people know who I am. All these 'stars' could go fuck themselves.

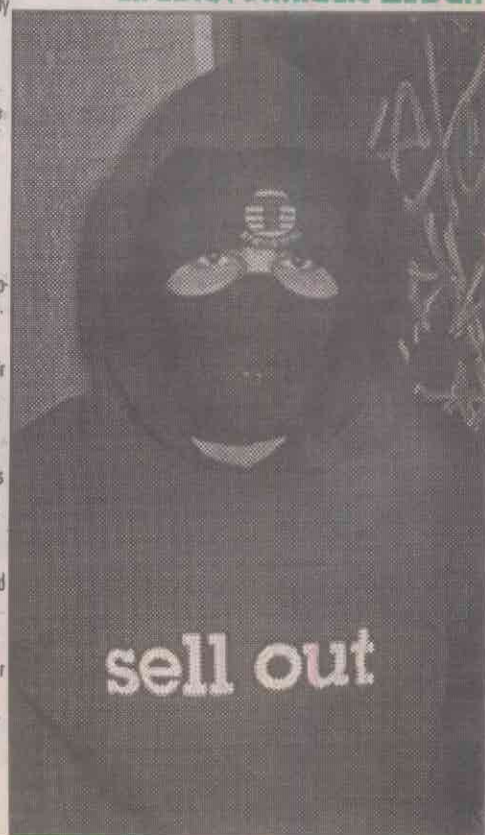
Do you see the destinies of Techno and Rave as separate?

Well, if I want people to learn one thing off this interview, it would be that Techno and raves have nothing to do with each other. Rave music is rave music- drum rolls, disco house, funky breaks, and acid trance. Techno is Regis, unrelenting driving madness. The future of raves is going to be huge, super huge, or nothing. I can see the midwest staying alive a bit longer than New York, but, sooner or later, the police are going to realize how many drugs actually are being taken at these parties. Techno looks bleak to me also because so much has been done over the years, it's so hard to be innovating... but someone always seems to blow me away after a bit of a dry spell.

Anything else you wanna get off your chest?

Well, yeah. It's gotten back to us through the usual various channels that Planet X doesn't support the rave scene. Funny, isn't it? We started selling records before some of these kids could even spell rave. We were throwing all night free outlaws when they had a 10 PM curfew. When we were selling "Plastic Dreams", other kids in Jersey were sweating Strictly Rhythm records and shit like that. To say we don't support the scene is totally disrespectful to what Spike, with Larry's help and mine, has created for all these suburban kids. We're talking serious music here. Talk about ungrateful. Come to Planet X and try to tell me there's another store like it anywhere! Our selection, as well as the depth of our knowledge and our musical experience, is on par, if not better, than almost any store. Do you realize how many of these so called ravers come in and buy tickets for parties, but never buy any music? Shit, if it isn't on a flyer they don't know nothing about it. Fuck that! Planet X doesn't support the rave scene? Hardly! THE RAVE SCENE DOESN'T SUPPORT PLANET X.

INTERVIEW BY THOMAS LAMBERT



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DJ TRON

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DJ Tron, this is your goddamned life:

First off, my real name is Jeff Basler and I am 23 years old. I am originally from Chicago Heights, IL, and I moved to Westmont when I was 19. I currently reside in Westmont with my girlfriend Christie, and my two cats, Precious and Storm. The first rave party I ever went to was "Raveolution" in Chicago during the summer of 1991. I had heard about raves from various people who had been to them, and from the news, of course. At the time, I was buying those Techno Comp. CD's, so I figured why not go check it out, especially if I was going to hear Hardcore Techno all night. So, I went, and continued going on a regular basis until about 2 years ago.

When did you start DJing? What was your first gig and did it change your views about the rave scene at all?

I didn't start DJing until about 1992. I mean I was buying whatever Hardcore Techno records I could get my claws into, I just didn't get the equipment until the end of 1992. After that, I just stayed in my room and did not come out until I could match beats. Well, not really, but I worked at it myself whenever I had the time. I eventually got good enough in my mind to consider making a mix tape to give out to promoters in hopes that someone would book me to spin at a party. My first gig was Nebula, in January of 1994. Probably the only reason I got that gig was because my best friends were the ones throwing it, but no matter, I still played. After that, a few calls for events came, but not many. I continued going to parties regularly until about the end of 1995. I decided that I needed a break from being out all night every weekend, in different cities, and having Sunday be a day that just did not exist. Throughout that time, I DJ'd at various events here and there, but not enough to even consider trying to make a living out of it. I really didn't know how much of a name I had, or didn't have for that matter. I really wasn't getting to many Hardcore bookings, so I started getting discouraged. Then out of the blue, I got a call from Los Angeles. They had gotten my tapes and wanted me to fly down and play at one of their parties. They had heard Hardcore Techno and Acid at their parties, but Gabber was something their scene lacked. So I went. At first, the crowd response to what I was playing was one of reluctance, then bewilderment, and by the end of the set, you could not separate those kids from the speakers with a sideways forklift. Ever since then, I have been going there and other cities on a regular basis. Which brings me to today. I still really don't go to parties that much, unless I am performing. And if I come across a weekend off, I take it as a blessing. Kick back, watch a few horror movies, smoke some dope, and just relax with my girlfriend. I guess I just don't possess the energy I used to.

How would you describe the music you DJ and compose to readers who might have never heard your style before?

The music I DJ and compose can all be summed up with one word, "Aggression". I would consider the music that I spin and write to be among the heaviest and most aggressive music on the planet. It's like opening the door to a dungeon and getting hit in the face with a mace before you even enter the room. I mean when you go hear DJ Tron at a party, or you buy a DJ Tron record, or any other hardcore record, you have some idea what you are getting into. What

you don't know is how hard it's gonna hit you, how little time it's going to take to knock you on your fuckin' ass, and if you will be allowed to get back up after you've been slaughtered by the initial battle between the needle and the vinyl has commenced.

Describe the feelings, emotions and energy you try to convey when DJing to a crowd or when you're writing a track.

When I spin, or perform live, I try and play the most aggressive and energetic music that I can. I want the people listening to feel that it is OK to go absolutely nuts, and that however they choose to react to what they are hearing is OK, as long as they don't get angry, or get in the way of somebody's chances of having a good time. When I write a track, I think about what is pissing me off at the time. And instead of going out and hurting myself, or somebody else, I stay home and write about it. Basically, I am turning my angers and everyday hatreds into a completely ballistic song that others can take out their own personal aggressions listening to.

Your first release off Blood N' Guts Records is out. Tell us about the label.

Blood N' Guts is the record label that I started in August, 1996. The idea had been lingering in my mind for a long time before that, but I actually got off my ass and got things going in August. It started because I felt that there was not enough good music coming out. There was so much of that 'Happy, Party Shit' coming out, that I felt if I didn't start putting my own 'over-the-top' stuff out, there wouldn't be enough good music to make a complete set out of. I also saw it as an opportunity to put out my own music without having to depend on other labels to do it for me. There are so many horror stories (I'm talking about horror as if it's supposed to be a bad thing!?) out there about artists getting ripped off and so forth. So I figured, why not take the worry out of it and just do it myself? Now, if I work with other labels, I only work with labels I know and trust. Same with my label.

Right now, the only artists I will put out are artists on labels I am currently working with. I hope to build up the number of artists that I work with for Blood N' Guts, I just can't afford to right now. As far as releases go, you can hopefully expect one release a month once I get rolling. I'm just getting started, so it's gonna take awhile to get to that point, but that is my goal. As far as styles of music, Blood N' Guts will be strictly 'Deathcore/Speedcore'-nothing else!! My sub-label 'Punishment' will be geared more towards slower, dancier, mixable Hardcore, but not Happy shit. So far, this is the schedule of releases:

BNG001 - DJ Tron 'Undead EP' (out now!)

BNG002 - Cannibal DJ 'Fresh Flesh EP' (out Jan. '97)

BNG003 - Noizecreator 'Violent Aggression EP' (out Mar '97)

PUNISH001 DJ Tron - 'Torture Trax Vol. 1' (out early to mid Feb. '97)

I would like to see Blood N' Guts become a household name like 'Pepsi', 'Mr. Clean', or 'Charmin'... just kidding. It's like seeing a scorpion in a room full of big, pink teddy bears. That one little scorpion is enough to override everything else, and change the mood in the room forever. I want the Blood N' Guts records to be the scorpion of every DJ's crate.

The four tracks off the Undead EP are so



fast, do you feel they are undanceable and that speedcore is more a thing for the bedroom raver than the partygoer?

Some people might say that the 'Undead EP' is undanceable. That all depends on your definition of "Dance". Dancing is however you move your body to the music you are listening to. Whether it be jumping up and down, shaking your head, slamming, moshing, or doing the fucking Tango. Obviously, you are not going to Tango to 'Cause of Death', but you could very well slam to it, mosh to it, or even shake like you're having a seizure. Undanceable, I think not. Kenny G or Michael Bolton - that shit is undanceable. Fuck, that shit is fuckin' unlistenable.

Defend yourself against verbal attacks by hardcore's opponents who say all gabber sounds the same.

First off, all Gabber does not sound the same. Let me give my perspective on why people might think that. At a party, people who love hardcore will be right in front of the speakers when the hardcore DJ starts his set. People who don't like hardcore will go someplace else; a different room, the bathroom, backstage, etc. By doing that, the only sounds they will hear is the muffled low end of the kick drum that passes through the wall - this making is sound like there is nothing going on except a kick drum loop going at a breakneck speed. If these people would make an effort to listen to a good hardcore DJ's set, or even just a good mixtape, they might realize that there is more going on in a Gabber track than a kick drum and an upscale tempo. Don't get me wrong, though - I do recognize the repetitiveness of some of the Gabber out there. When I write a track, I try to avoid any repetition of synth patterns, drum sequences, or even the same sample over and over again. I will admit that there are a few of my tracks where I do use the same sample more than one or two times during the song, but it's in a different context. I feel that if a track continuously changes while it progresses, it proclaims itself as an individual song with it's own identity - apart from being just another piece in the album puzzle. I would like to think of my releases as albums with a number of songs, not a number of songs making up the album. Think about it - I refuse to spoonfeed everything to you.

A lot of opponents of gabberhouse feel this music style does not have a place in the technorave scene because of its negativity. What are your feelings on negativity in a scene that is supposed to be about "peace, love and unity" and can they co-exist together?

As far as it's place in a scene "dedicated" to "peace, love, and unity", I go back and forth about the whole thing, so I come up with an analogy: movies.

Everybody watches movies of some sort. I think it would be fair to assume that Drama and Comedy movies are among the more popular in mainstream society. There are those people, like myself, that watch Porn and Horror movies on a daily basis, but the number of people like myself doesn't even come close to the number of people that watch the other two. Every now and then, mainstream society will watch a horror movie, whether it be for shock value, or just for a brief scare. I see Gabber as the Horror movie that the rave scene needs to watch every now and again. If this is the case, then Gabber, as far as it's place in the rave scene, is a gimmick: a chance for kids to cut loose and go crazy for an hour or so before returning back to the "acidtechnofrancehouse mellow drama" for the remainder of the night. I mean, why else would a scene that claims to be 'dedicated' to "peace, love, and unity" allow what they feel to be 'negative' music get played at the events they attend? There are those, like myself again, who see Gabber not just as a Rave gimmick, but their favorite kind of music to listen to in any scenario. I think that if Gabber were represented at live 'Speed/Death Metal' concerts, or Punk Rock shows, it would be taken more seriously. Just once I would love to go to a Death Metal show and replace the live drum kit with a distorted 909. If the metal kids heard just five minutes of a style even more intense and aggressive than what they're already listening to, the Gabber following would increase 20 fold - and there would be a forum where Gabber would be taken more seriously.

What equipment do you use when composing a track?

The equipment I use when I write a track is pretty straight forward. I use an Ensoniq EPS-16 Plus (the little sister to the popular ASR-10) which is basically my everything board; sampler, sequencer, workstation. I also use a Mackie CR 1604 mixing board, Roland Juno-2, TB-303, and SBX 10. My production unit contains an Alesis MEQ-230 and Quadraverb 2, and a Behringer MDX 2100 Compressor. It's all pretty easy equipment to use, especially for someone like me, who doesn't understand the first thing about MIDI.

Describe to us, if possible, the process you use in composing a track. How long does it usually take? Your tracks are constantly changing (the samples are constantly coming and going and the drums are continuously changing). I would think it takes a fair amount of work. What tells you a track is finished?

For the most part, writing a track takes me anywhere from 15-20 hours of actual sitting behind the sequencer activities. Most of that time is spent programming certain instruments, or sounds, to do cer-

tain things at certain times. I am getting ahead of myself. When I sit down to write an EP, I usually spend 5-10 days, about 6-8 hours per day, sampling. I usually accumulate a good amount of Horror movies in the time between my last sampling session, and the completion of my last EP. So, basically, I watch Horror movies non-stop, stopping a lot to sample anything cool that might catch my ear. You would be surprised what some of the noises in my tracks really are: breaking bones, crushing skulls, slicing flesh, screaming, yelling, zombie moans, drills, chainsaws, etc... At the end of 5-10 days worth of gore, I probably have enough samples to accommodate 4 or 5 songs. I then sit down to write the first song. First, I go through my sound library to find some sounds I haven't used recently. I then write a generic pattern with synth stabs of the sound I chose to help select an effect that not only suits the sound, but also suits the mood of the track—which usually one of terror and hostility. After I zero in on a sound, coupled with an effect that I'm happy with, I start to write the intro to the song. The intro is usually pretty basic—just some simple drums, synths, and samples arranged in a basic pattern to allow the DJ who plays the song an easy place to begin mixing the song in at. When I finish the intro, I begin on the song itself. From then on, it's all improv. I write one sequence, which I then use as a building block for the following sequences. I usually write new drum and synth patterns for each sequence to add variety. I just keep building one sequence to the next until I get to a change in the song, where I then start the whole process over again. Sometimes I'll remember a sample that I got that would sound cool in the sequence I am working on, so I'll put it in. Or sometimes I'll have a set group of samples that I feel belong in the same song, and I insert them here and there in spots I deem appropriate. Every song I write is written in the exact order you hear it in. To me, writing songs this way is a good way to keep it flowing from one part to the next. That's also why my songs are always changing. One sequence sparks an idea for the next, and so on. Going into a song, I NEVER know what it's going to sound like, or what will become of it. Everything just kind of mutates into something I never intended—which is good. That way, I'm just as surprised as you. After about 15-20 hours of this, spread out over 2 to 3 days, I come up with what I consider to be a finished song. I rarely ever go back to a song to make changes. I feel I shouldn't second guess what I have done in a song because the song was put together by ideas that flowed from previous ideas, and my first thought is usually the write one. Once I complete 4 or 5 songs in this fashion, I then begin the ever boring, time consuming, and tedious task of final recording to DAT. Recording involves going into each song, one by one, and making sure that the volume for each individual sound is EQ'd correctly in relationship to every other sound. Once they are all EQ'd, I record them to DAT tape. This whole process usually runs between 3-5 hours per song. After all of the songs are recorded, the DAT is very carefully sent off to be pressed onto vinyl. 2 to 3 months later, after much activity, the record ends up in the stores, then your record collection, and then, of course, your crate rotation. It fucking better after all of that work.

Before speedcore, what other music styles have you been into?

Before Speedcore, before Techno, before Acid, there existed music!! Believe it or not!! Music has always been a major part of my life, way before I ever owned any equipment. I listened to a lot of Punk Rock (i.e. Minor Threat, Misfits, FEAR, 7 Seconds, Naked Raygun, The Exploited, old Bad Religion, etc...). I also listened to a lot of Industrial (i.e. Front 242, old Nitzer Ebb, Front Line Assembly, Thrill Kill Kult, Alien Sex Fiend, Cyberkitt and anything that Key and Goettel were involved in, etc...). Even some Gothic (i.e. Bauhaus, Christian Death, The Damned, etc...).

I remember back in '93 or '94 on a trip to

Minneapolis, I had the chance to hear your first mixtape. It was like KNOR, Rotterdam, Ruffneck stuff. Do you still like these labels and what they do today?

I have been through a couple of phases. At first, I was buying whatever Hardcore and Acid stuff I could find. Most of the hardcore coming out of the time was pretty much KNOR, Rotterdam, Ruffneck, Industrial Strength, Mokum, and various other little "one release" labels. I'm sure my early tapes reflect this. I really didn't know that anything harder existed. You gotta admit though, the stuff those labels were putting out was pretty hard for that time. Then came the drought!

After that, in '94, you came out with a bunch of acid mixtapes, from mid-tempo acid to hard acid. What happened? Did you get bored with hardcore (like most of us in '94)? What brought you back to hardcore hell?

There was nothing coming out at all, at least nothing real good. I really wasn't too educated in the ways of the world at the time, so I just assumed that Hardcore was on its way out. I had to latch onto something, so I put out a couple of acid tapes, which I think were pretty good. So, when you booked DJ TRON, you got a little of everything from Hardcore to Acid. Somewhere during that time, Lenny Dee came to Milwaukee and spun at a Drop Bass party called 'Genesis'. He played the very first real Gabber I had ever heard at that time. I mean, REAL GABBER. Changed my fucking life, man. After that, I was on a mission to find the shit he played that night. He clued me in to some of the Hard labels at the time, and I went shopping with a new attitude. I still played

I heard a rumor you used to work for Invisible Records (Pigface)?

SP does lead me to Invisible Records, and Pigface. Yes, I worked at Invisible Records for quite some time. I got a position interning there in 1991, and then short after I got a job as an actual employee. It was like a dream come true for a kid like me. I mean Martin Atkins was my boss, the man is a living legend and I'm talking to him everyday like it was no big deal. For a while, it was only Martin and myself running Invisible, nobody else. It was a fucking fantasy land, especially around 4am. Before the big Pigface tour, the whole band would come up to the office and rehearse in the big studio space we had up there. I would stay late, silk screen tour shirts, and listen to Pigface play a private concert for me 15 feet away. What kid wouldn't freak out? The first time I met Ogre (Skinny Puppy), I almost shit my pants. I mean, here is this guy that I have idolized for years standing 5 feet away from me, asking me to help him decipher the lyrics to the Pigface songs he did the vocals for. It was a wonder I was able to speak. To make an ever longer fairy tale short, I ended up leaving Invisible in the Summer of 1993 to pursue personal options. But, yes, I was heavily influenced by the music, and the experience, if it isn't obvious.

Name some current artists, DJ's, and labels you respect and why?

Hardcore today is not what it used to be. Rotterdam, KNOR, Ruffneck, etc, are still putting out hard shit, just not nearly as crazy as some of the newer labels out there. The labels I usually play are Blood N' Guts, Punishment, Storm, Industrial Strength, Brutal Chud,

DJ TRON & FRIENDS: DELTA 9 DAVE, DAN EFER, TRON, JOE HYPERACTIVE



a couple of acid gigs to help pay the bills, but my heart wasn't in it. Finally, I was playing this acid set at a party one time, and I looked at the crowd while I was playing. They were into my set completely, but they all seemed tranced out, and just not energetic. I then made the best decision of my life; drop playing this acid shit at parties. There was just no energy in it at all. I wanted to play to crowds who were going crazy, ballistic, mad, insane, aggression without anger, and the only way to do this was to play nothing but HARDCORE GOD DAMNIT!!

Before all this, did you get into Skinny Puppy, 'cause your sample style and sample choice reminds me of them.

But, of course, Skinny Puppy!!! I would definitely have to say that Skinny Puppy had the biggest influence on my life. Saying that my sample style is similar to theirs is probably one of the biggest compliments I can receive, THANK YOU!!

and Bloody Fist. Basically, the German, American, French, and Australian stuff. The Dutch stuff is a little too happy for me. As far as artists in particular who I respect, I respect all artists who are writing their own music. It takes a lot of time, money, heart, soul, and dedication to do what they are doing. However, just because I respect them, doesn't mean I'll play their records—I am a very picky fucker!! Two artists in particular that I would like to mention, only because they are most responsible for whatever success I have, and whatever success is to come, if any. Those two are DJ Hyperactive and Lenny Dee. I looked up to Hyperactive when I first got into everything, and he helped me out a lot by showing me what to buy, what not to buy, ordering me records at Hip House, and just listening to my tapes and giving me input in the very beginning when I knew nobody. Lenny, whether he knows it or not, got me into real Gabber, and showed me that there was more out there than the popular Dutch music. Thanks to both of you. I

am not a name dropper, so I'm not going to start rattling off names of people who I owe thanks to because you've probably heard of them all. For a more detailed list of "thanks and shout", look on the album sleeve on my upcoming Punishment release "Torture Trax Vol. 1".

According to Spin magazine, Alternative Press, and a few other glossy rags, the more accessible forms of electronic dance music are being hailed as the 'new alternative music', and are up next to take over where grunge and alternative rock have left off. Perry Farrell from Jane's Addiction and Porno for Pyros just finished a west coast tour with Orbital, the Dust Brothers, and Meat Beat Manifesto to name a few—this helped introduce the 'rock' crowd to 'rave' style music. With all this happening, do you feel the electronic extremism movement will also become more accessible, or maybe they'll just go after the happyheads?

Yes, I definitely feel that electronic extremism will become more and more accessible as time passes. It already has if you think about it. Look at NIN, he's fucking huge and he is 100% electronic. The same people who listen to that grunge and alternative crap are at every NIN show slamming, moshing, and going crazy throughout the whole show. So obviously these people are into aggressive music. Hardcore Techno and Gabber are way more aggressive than that shit. I think that the grunge crowd will be brought into the whole thing by bands like Meat Beat Manifesto, The Orb, Orbital, etc... but once they become a regular part of it, and are exposed to Hardcore Techno for the first time, they will be hooked. These kids aren't hippies who want their music to "become at one with the Earth" with. These are kids who have been listening to what they consider to be intense music. Somebody who listens to intense music on a regular basis is always looking for something more intense. They just don't know what exists. I think that Hyp Hardcore will be embraced by this crowd just as much as Hardcore Techno and Gabber, at first. As time passes, the newer forces will see the differences between the styles, and will decide amongst themselves which is the style they will support. How do I feel about this? I see both sides of the issue. From an artist/DJ standpoint, I think the crossover will be great! It's always a positive thing when a DJ plays a bigger crowd, or to the artist when there is more people to buy his record. The more people listening to the music, the more record sales. The more record sales, the more money the artist earns. The more money the artist earns, the more music he is able to produce. The more music he produces, the more he gets. Without that whole chain of events, kids don't get to hear their favorite artists. Bottom line I am an artist trying to make a living off of my live record sales, live PA's and my labels. I welcome open arms and a smile the opportunity to increase listening audience.

On the other end of the spectrum, an influx of people into any underground scene cripples its chances of remaining underground. Even though I hardly ever the Rave Scene "underground". How can it be? Anybody can go to any party, anytime. Flyers are everywhere. To me, a real underground party will be no flyers, word of mouth, breaking into a warehouse with your own sound, lights and talent and hoping you don't get busted. That obviously can happen if you plan to throw a successful event, I would personally ever be involved with such an event. That still remains to be the only way to have a true underground party. If the alternative/grunge crowd makes the crossover, the number of people attending parties would multiply by I don't even know how much. And, in order to throw a party big enough to accommodate the massive increase in attendance it would have to be done legally. Legally is a word I don't use. At least that is how I feel.

This brings me to something I've heard, that you are going to stay away from the happy/party stuff. Do you think this is a good financial decision, seeing how that stuff might be the next big thing in conformist, high school America?

Yes, I am staying away from Happy shit. There is so much of it coming out all over the world, that the last thing anybody needs is another artist or label putting it out. Not to mention that I personally do not like it, and feel that a more appropriate name would be Happy Techno, not Hardcore. There is nothing Hardcore about it. Financially, I couldn't care less how much money I could make putting it out. I would much rather stay small than try and put out some kind of cheesy, happy crap. By now, people who know who I am know what I am all about. To turn 180 degrees and put out something completely opposite, especially that shit, would jeopardize my integrity, and the integrity of Blood N' Guts Records. However, I will be putting out some more party-oriented Hardcore on my sub-label, Punishment. The first release on that label will be the DJ TRON 5 song EP. The material on that release is much slower than my previous offerings, but still retains that Dark/Heavy edge. Believe me, this is not light-weight shit. It's just more accessible to all Hardcore listeners, not just the Gabber crowd. In fact, these tracks were all written in hopes of getting some overseas licensing deals. I know I am very with it, and I think you will think so, too. I have the utmost respect for all the artists producing Happy stuff. Some of it is very well written and produced. But, like I said before, just because I respect it, does not mean I like it.

Tell us rural midwesterners, hardcore east coasters, and hardheaded southerners, who haven't gotten out to LA (the current hardcore capitol of the US) yet, what the scene is like.

I've been out to LA between 15-20 times over the past 2 years. But I've only had a complete set maybe 9 times. I will explain... When the LA crowd hears Hardcore, they go ballistic. That's all there is to it. So ballistic in fact that they knock over the stacks of speakers. No Fucking Kidding!! They actually tear the speakers apart, FOR REAL!! Out here, they speaker hug. Out there, they speaker crush. I have been shut down so many times out there because the speakers were about to go. If the speakers last, those kids can listen to Hardcore all night. Not just Hardcore either, fuckin' Gabber!!! I can play my best, hardest, craziest shit out there and they still scream for more. Shouts out to the LA Hardcore kids!!! I fuckin' love it out there.

What do you think of the Midwest hardcore scene, as well as America on the whole?

Out here is a totally different story all together. From what I see, the kids out here can't listen to Hardcore for more than 1 or 2 hours, that's it. Then it's back to acid, trance, house, whatever... I do understand and agree with the fact that a good party should be well rounded, and have a little bit of every style represented. I can't help but wish that there'd be just one night where the kids would go the distance!! and enjoy it!! I really don't play the Midwest too often. I wish that would change. I would love to drive to a party instead of flying to everything I do. I did play at the last Drop Bass thing, 'Phore', which I thought rocked!! I even thought my set went over pretty good. I actually got a good response from the crowd. I didn't think anyone still knew who I was. So, needless to say, it felt very good to be received so favorably so close to home.

The American Hardcore scene as a whole I feel is too divided. There are lots of small scenes all over; LA, Tucson, Phoenix, Minneapolis, Milwaukee, Chicago, Boston, NY, etc.. I still think it's gonna take some time to grow. Maybe once that predicted crossover takes place, the Hardcore scene will grow and eventu-

ally merge. Too much to hope for?

As far as the world goes, I'm not going to pretend I have been everywhere. I'll be frank, I'm not the expert. You would probably want to ask someone like Lenny Dee who has really been everywhere on multiple occasions. But since you asked me, I'll tell you what I do know. I know the Hardcore scenes overseas are much bigger, it's pretty mainstream over there. I know my releases do well in Germany, France, and some other European countries. I've been told that I will be going out there in Spring or Summer 97. I am going to Japan to play 'Ebola of Gabba' with Speedfreak. That should be fun. But the rest of the world is uncharted territory for me. Maybe in the next interview I will be able to give some detailed descriptions from experience.

What are your thoughts on drugs in the rave scene?

I personally feel that the rave scene has turned into exactly what the Media monster made it out to be; a Drug party. I think that the drug use is out of control. I can't even keep up with it. Acid, the E, now GHB. Are these people fucking crazy?! What's next, heroin? I don't even like to play to kids on drugs because it seems like half of them are too fucked up to dance. I am not trying to be some Public Service Announcement. I am far from anti-drug. It's all fun to get a little fucked up every now and then and have a good time. Everybody does that to some extent sometimes. But when kids are ending up in comas, passed out, or in Hospital emergency rooms not knowing how they got there, there is a problem. If people are doing these drugs in moderation, to enhance an already good time, I don't see the harm. But using these substances, that they know nothing about excessively, and doing way more than is needed is not the right thing to do. Especially if they feel they need to take drugs in order to make the party fun. If a party isn't fun on its own, without drug use, then why go? I guess the bottom line is if you do it in moderation, and know how much is REALLY enough to get you off, it shouldn't present a problem. Also, ask yourself why you are doing it. If the answer lies somewhere with the fact that a good time cannot be had unless I do it, then you need to re-evaluate your social life. I personally used to do a lot of acid, and E every now and then. I can't do either anymore. I almost died 2 times on bad acid trips, and am an expert on the evil side of LSD. If I ever took it again, it would be a 100% mortality rate! I pretty much smoke pot everyday. I am a very stressed out person, and pot calms my nerves. I also use it to get to sleep at night. I am always way too tense to get to sleep. So I smoke a little herb, and I drift right out. Pot really does not have any effect on my music writing because I really do not smoke it while I work. The only time I do smoke it is when I know I am going to be working on a track for a long time in one shot. I smoke a little bit to give me the patience to endure 10-12 hours straight in my sequencer chair. I have to admit, I have an uncontrollable desire to do the real hardcore drugs. I just know it would not be a smart thing to do. Who knows, maybe someday my desire will overcome my will to resist. If that happens, the next column you read about DJ TRON will be the obituary blurb.

Do you have any recommendations to help make our hardcore scene stronger?

To be honest, I really don't know what would make the Hardcore scene stronger. I guess it would help if all the Hardcore fans out there would buy the records coming out. This would show support to the labels putting out all of your favorite music. The more support you show, the more music can be put out. It's that simple.

Any words of advice to people out there interested in producing tracks or DJing?

First off, do not ever give up. That is the biggest thing. Don't buy turntables and expect to be spinning parties in one or two weeks. It takes much time and

patience; two things I did not possess until I realized that I wasn't progressing as quickly as I had hoped. If you want it, you will get it, in time. And if you are interested in writing music, I would pretty much say the same thing. Don't buy equipment and think that you will have a record out in two weeks. Take the necessary time it takes to get to know your equipment, and everything it can do. Also, do not send a demo tape out until you have something that you love, not just like, but love. I'm talking that this track is so slamin' that if it was on vinyl, you would buy two copies and play nothing but that track for your entire DJ set. Believe me, I have sent out soooo much garbage to labels, just because I was in a big hurry to get stuff out. Just give it time, and it will happen!!!

Massive has a small following of noisecore fanatics. Have you ever listened to noise?

I love noise. I have actually been listening to noise for some time. When I worked at Invisible, there was a band on the label called Lab Report that was basically just cool noise. Also, old industrial bands like Throbbing Gristle and Controlled Bleeding were doing crazy noise stuff a long time ago. I even was planning on all Hardcore party sometime ago, and I was going to have Throbbing Gristle and Controlled Bleeding playing nonstop in the chill out room... would have driven people insane!!

To me, noisecore seems to be directly or indirectly influencing hardcore techno; the goal of hardcore techno is to find new noises. Explain any feelings you have on the parallel path of noisecore and hardcore techno, and do they have anything in common in your reality (or is it just me)?

I guess noise could be the percussionless parallel to Hardcore Techno. I play a lot of noisy bridge tracks on mix tapes, and when I play out. I'm really not familiar with any of the artists that produce just noise stuff. A lot of the records I buy have a couple of one or two minute noise tracks on them, and I just play those. I definitely feel that noise has a place in the hardcore scene. Noise is the ambient music for the hardheads. I have considered writing some noise stuff to stick on the Blood N' Guts releases. Who knows, maybe even a noise sub-label... if I can find a bag of money in a taxicab.

Has AC/DC influenced your music?

I gotta come clean, I never in my life listened to AC/DC, at least not on purpose. I have heard songs here and there on the radio, but never an actual tape.

DJ Tron Discography:

DJ Tron - 'Paranoid EP' Symbiotic Love Records, USA
DJ Tron - 'Massacre EP' Storm Records, Scotland
DJ Tron - 'Undead EP' Blood N' Guts Records, USA
DJ Tron - 'Fuckin' Deathcore EP' Brutal Chud Records, Germany
Cannibal DJ - 'Fresh Flesh EP' Blood N' Guts Records, USA
DJ Tron - 'Bloody Horror' (track for compilation) Brutal Chud Records, Germany
DJ Tron - 'Torture Trax Vol. 1' Punishment Records, USA

MIXTAPES:

Hardcore Acid Hell
Gabber Cadabra/
27 Hits of Acid (came out subsequently)
Fucking Ballistic
Acid Splatter
Fucker Hardcore
Fucking Mental
Strictly Limited
Fucking Godzilla Up the Butt
Fucking Ballistic 666
End of the Fucking World

I was more of a punk rock guy than a metal head. The only real Metal I ever got into was old Metallica and Anthrax.

Have you ever thought of making a track called, 'Let Me Put My Love Into You', or 'Jump'?

No, I can't say that I ever considered writing a song called 'Jump'. But, I did write two songs called 'Bilie Jean' and 'Thriller' a long time ago. I could have made millions. I was on my way up to play the tape for Quincy Jones when I had to take a shit. So I stopped in the bathroom and put the tape on the metal toilet paper dispenser. I fuckin' forgot it there!! I ran back to the bathroom to grab it, and this guy, Michael something or other, found it and told Quincy Jones it was his new material. From what I hear, it did quite well for him. That little Fucker.

I understand you used to work for a porn shop... tell us the weirdest story you have from working there.

Yes, I worked in a porn shop until about 3 weeks ago. The owner sold the business, and I decided to leave to pursue my own things. While I was there, I loved it. Who wouldn't?! I was surrounded by hot ass lesbian bitches, pussies, cocks, asses, tits, etc... all day. What more could anyone ask for? It's hard for me to come up with the weirdest thing that happened there, so here are a couple of short porno anecdotes. I guess it was pretty weird when this guy in a long overcoat came in- he looked like a fuckin' serial rapist. He came up to the counter and asked me if we had any animal porn. I said "No", because it is illegal. He then went on and on about the animal movies he has seen and why everybody should watch them. He then asked me if I knew any women who might get into that. At that point, my boss came in and kicked the guy out. Now this might not seem too weird to you, but if you were the one dealing with this guy, you would have seen just how fucking weird he really was. There was another time when this guy came in and asked me to videotape his wife getting gang banged by six other guys. I was totally into that but I didn't have a camera. This customer that was in the store at the time overheard and offered his services... he got the job. So many weird things have happened. Needless to say, my life in the pornography industry was exciting as well as educational.

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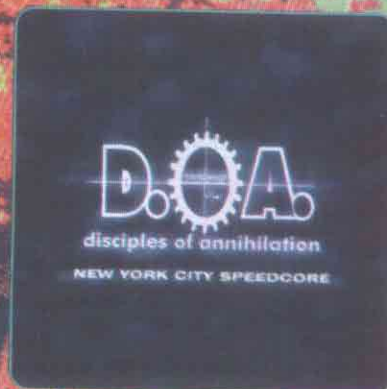


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Crispin J Glover

THE IMPORTANT STUFF:

Favorite Beer:
Molson Dry

Favorite Films:
Reservoir Dogs
Raging Bull
The Tin Drum
The Usual Suspects

INTERVIEW BY:
Brad Massive

Other interests (apart from music)...

Are you serious?! OK. Smoking huge amounts of weed, going cycling with my girlfriend, watching the news, drinking coffee, sex, eating out (I love food!) and generally moaning about the state of dance music.

Which five records have influenced you the most?

The Beatles 'Abbey Road'
Rhythm is Rhythm 'Beyond the Dance'
Frankie Knuckles 'Tears'
Gwen Guthrie 'Padlock' (Larry Levan mix)
The Clash 'Rock The Casbah'



You've been a pretty busy guy lately... dropping a very substantial number of records this year. How are you feeling about this year's accomplishments? Which record of yours has been your favorite of 1996?

Each year I seem to release more and more records. When I first started, I'd be happy if I had one or two releases in a year! I guess you get better at your craft and you get to know what will and won't work so you get faster. Also, all I do now is make music... in the past I had to work to support my music making, but now it's self-supporting, which is great. To do something you love and get paid is fantastic. I'm really happy with all the projects that came out this year, but my favorite would have to be 'It's Music' (Century Falls). It was an ambitious project and I think I pulled it off well.

There seems to be a lot of labels and artists popping up these days of the smooth and jazzy English house variety. Is this the dawn of a new genre's breaking point or is this just the punters recognizing what you and others have been doing for years?

The latter. People are now taking a greater interest in British house and house oriented music. People have been making dance music in this country for ages.

Let's talk about Matrix records a bit... when did that start, how's it been, and where's it going?

I set up Matrix as an outlet for my music in 1992. It's been hard and I've thought about not bothering to continue on a couple of occasions because the sales

had been quite poor and it was taking a lot of my time up... but this year things started to pick up and now things are looking pretty good. In an ideal world, I would put all my material on Matrix, but unless people know you as a producer and artist, then they are less inclined to buy your records. If you can get your projects on high profile labels, more people get to hear your music and it has a better chance of success. I've tried to keep a balance between keeping the material on Matrix as fresh and innovative as possible while at the same time doing projects for other labels... which maybe would not have done as well had I put them on Matrix. At the end of the day, I would like to have two ongoing projects with other labels and put everything else on Matrix... I'd like that independence.

Gear... obviously you've got a knack with a sampler- Describe your production processes, your gear selection, and the tricks of your trade.

I've pretty much outgrown my home studio... so I just use it for pre-production and drum programming. Having done my pre-production, I then move into a bigger studio and finish off the mix there. When I work with an engineer, he will do all the programming (Except the drum programming!). I always work the mixing desk- doing the balance, setting the EQ's and setting up effects, etc. Tricks of the trade? A Trade Secret.

How did you get involved with this stuff? What's your musical background?

I come from a sound engineering background. (Crispin has done production for such high profile artists as Terence Trent D'Arby, Level 42, et al).

What other labels and artists do you think operate at the same level of quality as yourself and Matrix?

U-Star Records, Nuphonic, Street Corner, Afro-Art, Ill Sun Wreckords, Fiasco, Atlantic Jaxx.

Do you DJ?

Yes I do DJ. For ages and ages people would ask me to play out and I declined. Firstly, because I couldn't mix and secondly, all my friends are DJ's and they are all excellent and would put me to shame. Anyway, last Christmas (95), Muzik magazine phoned me up and asked if I would like to DJ in the bar at their Christmas party (they assumed I was a DJ) so I said yes, on the condition that I didn't have to mix or play house music. They seemed surprised but said "yeah, no problem..." so that was my first official DJing engagement. Since then I've been playing out quite a lot. I've got two decks at home now so I can practice! I tend to play a selection of the best of what's new, classics, and downtempo- an eclectic mixture. I

also have a weekly radio show on a pirate radio station- Girls FM.

Ever think about taking your show live? Do you use a lot of live musicians?

I always use as much musicianship as the project allow and ultimately I would like to have a live band that I could take on the road- especially as a live performance always enhances record sales.

Where do you hope to be in ten years? Where do you think house music will be?

In ten years I want to be a respected record producer with a credible megahit or two under my belt, or less doing the same as I'm doing now- but a lot more money. As far as house music is concerned, it's too established now to just disappear, but I think it will become even more formalised (if it wasn't enough like that already). And, as now, the people who are bored with that will do their own thing- a new underground which basically keeps the cycle going.

Crispin J. Glover Discography

Recording as:	Title	Label
Rev & CJ	Happy	Blackmarket
Mood & Rhyth-	Lick the Whistle	Amnixial
South Central-	I'll be Right There	Matrix
Caucasian Boy-	Northern Lights/Spangle	Matrix
Bubblehead-	Heartbreaker/Scatterbrain	Matrix
Essence-	One More Chance	Matrix
Century Falls-	Love Vibes/Crystal Wave	Matrix
Caucasian Boy-	Northern Lights/Honey Dip	Strictly Rhythm
Crime-	Rhythm Graffiti	Strictly 4 Groovers
House of Labasia-	U Make Me Feel Real	Other
Caucasian Boy-	Electric Mistress/Gain' Clear	Strictly Rhythm
House of Labasia-	Heavenly Vibes	Other
Baby Rock-	The Crunch/Warped	Space Hopper
Crime-	Flight 2 Fantasy/Rhythm Graffiti	Junior Boys Own
Caucasian Boy-	Hot Rox EP	Strictly Rhythm
Phillip Ramirez-	Higher	Sweat Records
Century Falls-	Secret Codes/Slo Dive	Sound Proof
Boogie Buffet-	Back 2 Boogie	Back To Basics
Century Falls-	It's Music	Sound Proof/MCA
Sleaze-	Tonite	Matrix
Crime-	Breaking Point/Don't Fake It	Nuphonic
Laj Gloves-	Continuum/Hungry Years	Ill Sun Wreckords
Crispin J Glover/D'Musik-	Mirage	Crammed/Sony France
Caucasian Boy meets Jeep Grrlz-		
	El Magnifico	El Chocolate
Motif-	Let the Madness Begin/Fly by Nite	Nuphonic

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A general complaint among the techno fiends is that there is a lack of new, experimental tracks coming out on a consistent basis. New and experimental twists on the music help evolve the music—those who don't dare to push the envelope only further help the stagnation. Unfortunately, the bottom line usually is shaped like a dollar sign, and innovation gets lost in the mess of an industry that fears criticism and possible financial loss—from the producer to the label to the distributor to the record store to the consumer. There are a few examples of people out there that are trying to evolve—taking the risk of financial hardship and possible ostracization. Unfortunately, for the average DJ or music fan that wants to have their ears turned on to something new, the chances are they won't find this stuff anywhere, except by chance or dumb luck or through interviews in magazines that actually care about innovative music.

Orbitrecords is Tom Butcher, Sami Khoury, and Wes Pearson. Together, they are among a growing group of producers and labels that have taken it upon themselves to release music that doesn't fall under the ABC's of musical categorization.

Matt Massive and Dan Doormouse drop in with Tom Butcher (with some interjection by Sami Khoury).

orbitrecords

What's the story leading up to where you are now?

I was born July 27, 1975 in Houston, TX. I grew up there and moved to Pittsburgh in 1994. Since then I've lived in Houston, Pittsburgh, and Seattle... and I'm moving back to Seattle in a matter of days. I guess I had an interest in sounds and music very early on. I started classical piano lessons when I was eight, and continued until I was eighteen years old. After a couple of years, I decided I wanted to make my own sounds because I didn't really like the material I was playing. Also, I had heard all sorts of weird electronic sounds on the radio and on TV that really inspired me—I really got into Jean-Michel Jarre, Tangerine Dream, Cabaret Voltaire, Larry Fast, Karlheinz Stockhausen, and Wendy Carlos. Soon after that I found Kraftwerk's "Computer World" and it changed everything. I did go through a synth-pop phase where all I listened to was completely synthesized, poppy music like Depeche Mode, Erasure, et al, and after that, it was more New Order-type music. New Order is still a big influence for me. Around 1992, the first raves in Houston started springing up, and the predominant sound was hardcore/breakbeat. That's what got me into techno—crazy synthesized tones with sampled percussion and crazy-fast breaks.

What did you want to do careerwise, prior to stumbling upon this big ball of wax?

I went to college, but I haven't finished yet. I'm taking a long vacation. I guess you could say I went to Carnegie-Mellon right out of high school as a computer engineering major. I've always been into electronics and computer programming as well as music, and my dreams at the time were to make my own synthesizers, controllers, and the like. I still would love to do that, but time is really sparse. Maybe sometime soon I'll be able to finish up. Now I work doing computer programming and WWW design/building, and it's very fun, for the most part.

Did you vote this past election?

No, that's a funny story, actually. I really did want to vote, but I kept putting off registering. So I never registered. And by the time election day came around, I was completely sick. I feel

bad about it. But as far as political advice, I don't have any, except that I think it's very important to make your own decisions and opinions, rather than listening to some politician blab and adopting whatever he/she says.

How has the distribution labyrinth treated you? Any advice for anyone who plans to release some vinyl or start a label?

We're up to ORO04 now. We just released the last Orbitrecord in October 1996, but we've been having some problems with distribution. The trouble is, we're such a small label doing our own thing that a lot of people see us as a risk. I don't blame them, really. We don't put out very straightforward tracks. My advice is this: don't start a label if you want to make money. You'll be very disappointed. There's very little money in techno in the States right now, though I think that's about to change. If you do want to start a label, do it for the music itself. As soon as we can, we're ready to start pressing ORO05: The Cumulonimbus "Amber" EP.

Because so much of your stuff falls under numerous labels/kinds of music, has there been a problem of appeal for it? We personally think that unless lines get crossed, there is no evolution of the music... and the constant categorization of styles of music has left us in a bind...

Sami: Well-established labels can cross all the stylistic lines they want, and most likely they'll get applauded for it. In our case, it translates to low record sales and lost money. Much of musical appreciation seems to be about context. If you hear stuff from a nobody that sounds a little weird, you might call it "off the mark". But if it came from, say, Dave Clarke, you'd more likely say "he's pushing boundaries". So, yeah, we've had a problem with appeal to distributors given that releases such as .x09's fzz ep and Induction's Halodust single are far from conventional—but honestly, I was and am extremely proud of both those releases.

Tom: Actually, appeal hasn't been a big problem for us. We get a great deal of positive feedback from people about our music and our

records. But you're right—since our material isn't easily categorizable, it's hard for DJs and record stores to know what to do with it. One distributor we've dealt with came out and said "Look, we really like your stuff, but there's just nothing we can do with it." DJs who listen to it in the store think "this is cool, but how do I work it into a set?" It's a strange problem, from our viewpoint, because we don't buy records to fit whatever style we happen to be "spinning" at the moment. I buy records I like, and if I can work them into a set, that's great. If not, I listen to them at home just like CDs. Anyway, to answer your question, I would say that the fact that our music isn't categorizable easily has been the biggest problem in promoting our music.

Your first release is a great cut-up drum and bass that fell in and out of hard techno and ambient interludes... a little advanced for it's time in my opinion—seeing that very little of these music styles ever attempts to cross over into the other... especially D&B. So, in 1994, how was this taken?

We pressed 500 of those. It was a little off the beaten path how that record worked... we didn't know anyone in the business and didn't have any experience or contacts... but we did have these two songs we really wanted to press. To make a long story short, the music spoke for itself. We hardly did any promotion on that record, and it took off almost instantly. However, since it had so many different mixes of styles—drum and bass, hardcore, and ambient techno, it too was hard for many people to swallow. Overall, that record was a big success for Orbitrecords on a personal level, but in terms of sheer number of records, it was a very underground hit.

The second release, the dear 7", ventured into and crossed over more lines—breaky trance with what I feel had a tad of an 80's industrial twinge to it—what do you think of that description? ...and on the other side, kinda old school piano slow breaks with a glidey ambient layering...

Why did you do a 7"? What is your opinion on this format?

I think that description is accurate. The B side to that record, "106", was actually recorded in 1993 originally. We re-did the whole thing for the record, and it turned out pretty well. Also, the A-side, "Halodust", was originally more of a hip hop track than the uptempo breaks/piano

track that appears on the record. That one was also a quick success for us. We still didn't break even on it, but the feedback and reception we got was very positive. As far as the 7" format goes, we decided to press a 7" because we wanted to do the packaging right. That record had a nice, glossy sleeve and was printed on clear aqua vinyl. To do that on a 12" is insanely expensive. We thought that the presentation was more important than the record size, and we thought that a 7" record is pretty unique as far as techno goes. From a business standpoint, that was probably a mistake, since DJs generally don't like clear vinyl OR 7" records. But if we were making music only for DJs, Orbitrecords would be a LOT different. We are dedicated to the music, not some market niche.

The third release... this one really threw me... it sounds like you guys were trying to give the 808 it's red due... way slow experimental percussion... I don't even know how to describe it or where I might hear it get played... one track has a familiar feel to it—kinda trancey tribal techno... but the rest of the record is elsewhere. How did this record sell? Don't get the impression that I think it's bad, but I can't think of anywhere it would fit in too well...

Tom: With the .x09 record, we really pushed the envelope of acceptable techno, in my opinion. We got very mixed reviews on that release—some people loved it, and some hated it. You're right about the 808—the record started out as an experiment to see how much we could get out of it. One song that record, "Fireball", is all 808—nothing else. The record didn't sell well at all. Fewer than 200 copies are out there, though we got a mail from one person who said he bought it. Tower Records! Even though I still love the record, I think we might have gone too far with it. Business-wise, it really hurt us. We put a lot of money into that release, and that was the exact opposite of records that we "sell", we didn't see any of that money back. We don't regret putting that record out, but releasing it at that particular time did a number of our other projects heavily.

Sami: Fireball mixes GREAT under just anything that you can match the beat to. It works well with percussive ambient (or whatever you call ambient music with a beat). A Flickerflash is good dancefloor material. Statika would work at the peak of a hard set.

The newest EP has more of an acceptable feel, more along the lines of what's getting played, and in the short run, that will help the pockets and help keep the Orbit thing going...is this a step to keep it going?

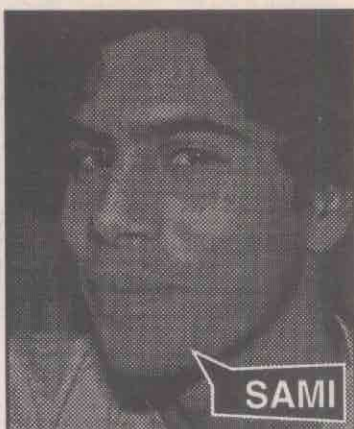
Well, yes and no. Mike Perkowitz, Peter Schenk (from Grooveneedle Records), and I recorded the tracks without any concrete plans in mind. When it came time to think about scheduling another Orbitrecords release, we realized that Orbitrecords needed to put out some records that would both show our side of the story, musically, and that would be something a DJ would buy and play at events and clubs. The Heatsync stuff fit this description pretty well, so we went with it.

You're right, as a DJ I don't know if I would have bought #2 and #3 on one listen, but tonight I mixed all of your records and I appreciated them a lot more because they challenged me to listen closer, deeper. How does it affect you... business wise... to know that your records may not sell, but will be appreciated by those who know?

That's the whole point of what we're trying to do- we didn't start Orbitrecords to put out the same kind of dance records that are a dime a dozen. With dance music, it's very easy to just listen to what's on the surface and not pay attention to the subtle details- the more intricate layers and sounds. At a rave or whatever, the music is blaring into your ear at 100db. When DJs listen to records, they usually listen to the beginning of the song, pop through a couple of points in the middle, and then skip to the next track. I don't blame them, really, because a lot of records don't progress or go anywhere. Our music is about fusing the energy of dancefloor music with the cohesion and arrangement of a real song- not necessarily with vocals or melodies or that type of element, but with a theme. Business-wise it's always a struggle, but all of us have the music as our top priority. The business side of Orbitrecords is there only to facilitate getting the music out to DJs and to listeners, so as long as we have the resources to continue, we will. It can be very discouraging to put so much energy into a particular release only to find that it wasn't quite successful enough to fund the next one. But there's no way we're giving up anytime soon. The time in between the releases may not be as short as we would like, but we have a lot more records to press.

With some of the drum programming, you lean toward more of a grating sound... have you ever considered doing a full on hardcore percussion assault, or anything really fast and hard for that matter?

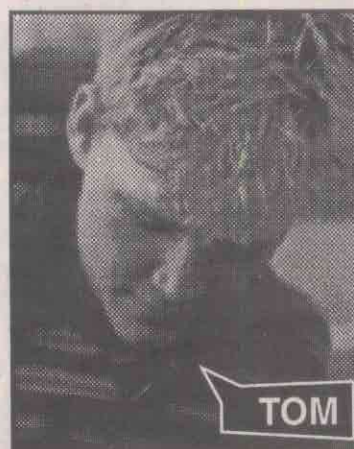
Well, our first release was pretty fast and hard- lots of distorted percussion and sampled drum beats on that one with some acid lines as well. On the whole, I think the "fast and hard" sound is stale. Some of the newer material we have been doing is closer to that type of sound, but before we release something like that, it will have to embody some unique quality that sets it apart. We still have some tricks up our sleeve.



SAMI



WES



TOM

How has your location affected your music and releases?

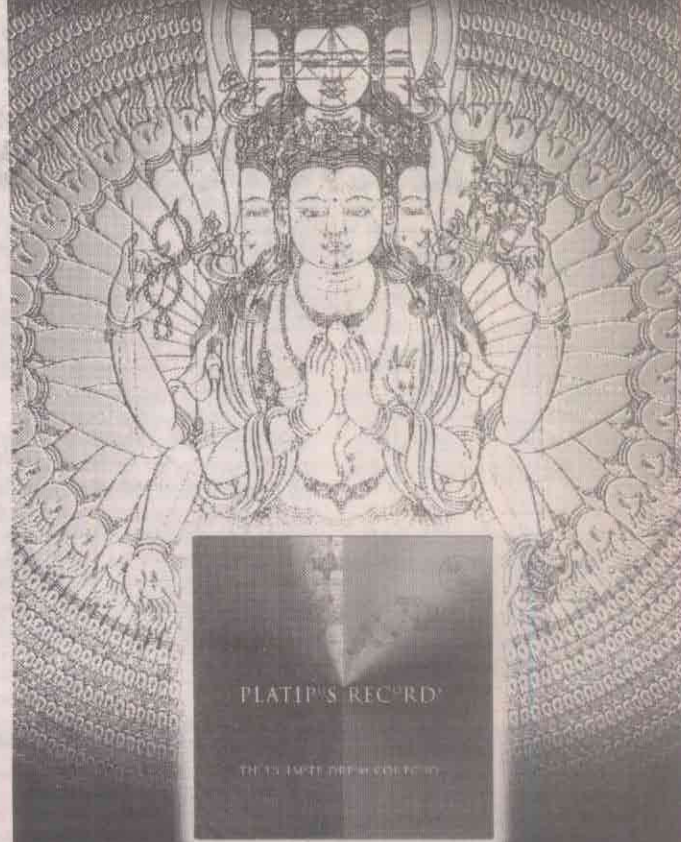
It certainly has put a strange twist on how we work. I don't know that where we have been affected the music so much as the distance separating the three of us. In some ways, we've been exploring our own paths individually, and when we go into the studio to work again, the way we all go about approaching a track is different- so it's a more rounded writing session than if we all were interested in the same music and listened to the same records.

Have any of you fallen into the mindset that this whole game is crap and that you should not even bother releasing your stuff?

Nope, never.

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In 1988 Dimitri Hegemann, Achim Kohlberger and Carola Staiber founded a label called Interfisch Records. They were all new at this and so their knowledge grew together. Their first signing was Clock DVA from Sheffield (England), along with several German artists. One of which was Cosmic Baby: who had his first release on Interfisch. Final Cut were their first American/Detroit Artists, who released an album titled 'Deep Into The Cut', masterminded by one Jeff Mills.

Dimitri and Achim started holding underground Acid House parties in 1988 at a club called 'UFO' in West Germany, in the cellar of their offices, and by 1990 they organized a festival called 'Atonal' in Berlin. This was to be one of the first festivals of it's kind, with Clock DVA, 808 State, Consolidated, and Final Cut all performing live.

In 1991 the Berlin wall came down and Dimitri, Achim, and Johnny Stiehler began looking for a new location in the East. They found an old 1920's department store that had been abandoned due to bombing during World War 2. The whole building was put to use includ-

ing the vault, which is how the name for this new venue came about: Tresor (the German word for a vault or cellar). Tresor began its bookings while Carolla journeyed to the New Music Seminar in New York. It was here she met up with Jeff Mills again. He was now part of an organization called Underground Resistance with fellow colleagues Mike Banks and Robert Hood. The Detroit connection was evolving. Blake Baxter was then booked to play at Tresor, followed by Jeff Mills. It wasn't long after this that Underground Resistance carried out a European tour during which they played live at Tresor. This included Robert Hood... Rapping!

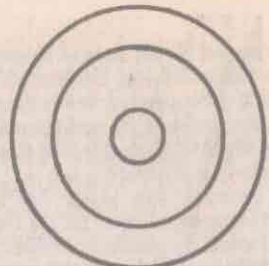
hood... Kopling!

With a strong correlation between Tresor and Underground Resistance, the label was started, and the beginning of the 'Berlin - Detroit Techno Alliance'... Tresor. 30 (30 is the Berlin area dialing code). The immediate understanding of the Detroit sound is what attracted Tresor. The emotion, passion, and personal character was reflected by the Artists and transferred into the production of their music. The Germans recognized the compassion they had for something they truly believed in: music. This is portrayed throughout Tresor, and is upheld by their motto: "Quality not Quantity". Tresor's first release was the 'X-101' project by Jeff Mills, Robert Hood, and Mike Banks. The family has since continued to grow in strength and distinction with releases from other such Artists as Blake Baxter, Eddie 'Flashin' Fowlkes, Juan Atkins, Christian Vogel, Joey Beltram, Bom Bom, more recently Neil Landstrumm, and constant input from the originators Jeff Mills and Robert Hood.

Tresor likes to look upon their Artists as long-term and do not operate on the basis of "throwing mud on the wall", i.e. putting loads of releases out to appeal to anybody with the attitude of something being a hit. It is one of those labels which you could go into a record store and buy the latest release without having to listen to it first. You know it will always be first class quality dance music which constantly tests the market by pushing the boundaries of electronic music. It is a label that prides itself on staying true to the underground sound... proving that this method of approach will always have its rewards. The biggest hits in the past year have come to us via Tresor: the Joey Beltram releases 'Places' and 'Instant', Juan Atkins' 'Magic Tricks', Christian Vogel's 'Bite & Scratch' and 'Body Mapping', Eddie Fowlkes' 'Black Techno Soul' and now Neil Landstrumm's current quest to communicate with Martians using electronic sounds- 'Understanding Disinformation'. With a discography like that how can you possibly argue that Tresor is nothing more than one of the paramount labels in the music world?

Their next releases come from two new artists to Tresor: Holy Ghost and Scan7.

Holy Ghost, from London, release 'The Mind Control of Candy Jones'. Their first release was a track titled 'The Word'. Working from a variety of small but "atmospheric" studios they have produced a number of self-financed records, and then were put in touch with Tresor due to a recommendation through a friend.. It was always their intention to find more diverse



TRESOR

BERLIN

and obscure angles, with the hope of producing the elusive balance between excitement and intrigue within their sound. They purvey the boundless limitations to dance by experimenting. In 1992 they became so diverse that it warranted the release of two records under the guise 'Saucer Crew' and 'Ouija Board'. 'The Mind Control of Candy Jones' is dark, underground Techno. The title of this album is taken from a 1940's model (I assume named Candy Jones). The album offers a wide range of experimental dancefloor rhythms, beginning with 'MK Ultra'; a tough exercise of mind and body dynamics, filled with fast triggers and cool sequences. Those of you surviving the initial burst will feel the need for more of this addictive

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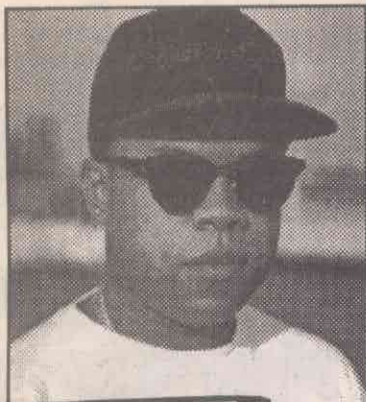
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DESIGN DETAILS:

- 002 LION**: FR. (Lion head), BACK (Lion head outline), ARM (Lion head outline).
- 003 BULB**: FRONT (Four-leaf clover), BACK (Three-leaf clover), ARM (Four-leaf clover).
- 004 LOCK**: FRONT (Lock symbol), BACK (Lock symbol), ARM (Lock symbol).
- 005 SPARK**: FRONT (Spark symbol), BACK (Spark symbol), ARM (Spark symbol).
- 006 D.J.**: FRONT (DJ symbol), BACK (DJ symbol), ARM (DJ symbol).
- 007 SQUIRT**: FRONT (Squirt symbol), BACK (Squirt symbol), ARM (Squirt symbol).
- 008 SPREE**: FRONT (Spree symbol), BACK (Spree symbol), ARM (Spree symbol).
- 009 WARRIOR**: FRONT (Warrior symbol), BACK (Warrior symbol), ARM (Warrior symbol).



SCAN7

tive feed of ethereal electricity. Some tracks off 'Candy Jones' will set off emotional responses: be it from the spooky chills of 'Zombie Assassin' and 'Neutron Funk', or the warm key stabs and sequences of 'Vulture 5' and 'Art Lukum'. Other tracks are harmonious soundtracks of strict computer language like 'Interface to Soul' and 'Manchurian Candidate'. Holy Ghost has combined art, science and technology into a masterpiece of refined Techno... yet another definitive statement certifying Tresor's motto. I was hoping to talk to Holy Ghost about their album, but unfortunately this was not possible as MixMag were interviewing them, and God forbid they talk to anyone else.

Nonetheless, I managed to chat with Scan7 whose album 'Dark Territory' came out in October. Scan7, also known as Trackmaster Lou, is from Detroit. He started his career in the mid '80s with David McMurray of Was Not Was. In 1988 he brought together a group called Separate Minds with Marc Kinchen, Terrence Parker, and himself. This later disbanded and Lou started his own label Direct Hit. After a number of releases, this venture finished and Lou went down to a label called Submerge, Mad Mike's camp, and hooked up with Underground Resistance. Using other pseudonyms such as Unknown Force, The Specialist, Black Man, Xzile, and The Shadow in addition to Scan7, he made his impression throughout the world with a slew of releases on labels such as Underground Resistance, 430 West, Ffr, and Makin' Modd Records.

Trackmaster Lou's first contact with Tresor came from his outstanding work with UR and his recent projects on the Tresor 313 compilation. His mysterious reach can be found on many other compilations besides 313, such as Submerge, Pow Wow, New Electronica, and Sony's Mix Up Vol. I & II. 'Dark Territory' was picked up by Blake Baxter and passed onto Tresor. Lou describes his style as Techno/House and was influenced by Transmat releases: Suburban Knight, Rhythm Is Rhythm, and Jeff Mills. He spoke about the early days when he used to go down to the MI (Music Institute) and listen to Derrick May and the radio show that Jeff Mills used to have, back when he called himself 'The Wizard'. All this attributed to the Scan7 sound. His style will

immediately be labeled 'Detroit', but his is a unique sound. "I'm tired of people categorizing your own particular style. The original sound becomes smothered as it is layered upon by the ever increasing number of categories. Eventually you get to the point where the DJ's don't even know what they play. Everybody always says that to break into music as an artist you have to be original. Which is true, but they don't tell you that to receive recognition you have to be categorized. When people ask 'What do you play?' you can't just say House, Techno, or even Trance... you have to say Purist Techno, Detroit Techno, Funky Techno, Goa Trance, Uplifting Trance, Hard Trance, NY Hard House, Chicago House, Intelligent Drum N' Bass (what the fuck does that mean, do you have to have an IQ over 150?) and so the list goes on. An answer would be something like 'I play Detroit Techno, Deep Trance, Housey, sort of funky Breakbeat stuff'. What the hell is that supposed to mean?"

Lou's influences come from Detroit, but the Scan7 sound is different from other Detroit artists. Where you come from should have nothing to do with whether you can produce a good record. "It's all about the music, not Detroit, or color. Music doesn't have a color. One of Tresor's other major artists, Christian Vogel, you could say has a 'Detroit' sound, but he lives approximately 7,000 miles away. So what do you classify that as? I'll tell you what, you call that: knowledge. Knowledge of quality music through strong influences, but with a personal input that gives you a unique sound.

This is a style that appeals to a label such as Tresor." 'Dark Territory' is aptly named after the music business. "Getting into the music industry is like entering into dark territory. Nobody wants to help, or share information. People in music are constantly paranoid of someone getting ahead of them. You have to do it all yourself and enter into the 'Dark Territory'."

If it wasn't for new Artists such as Holy Ghost and Scan7 then music would become stagnant. It is the new artists that keep the scene exciting and the already recognized DJ/Producers on their toes. Competition is healthy, and an excellent way of expanding the musical boundaries.

New material through Tresor to watch for are Si Begg with 'Opus EP', Tobias Schmidt, and Blue Arsed Fly with the 'Knackered EP'.

Tresor believes in a long term relationship with it's artists, by helping to build their career, and exposing the ever changing electronic sounds of the underground to the people. They are always interested in new material just as long as it passes one test: Quality!

Props go out to Eternity Mag. (UK), Collette @ Phuture Trax, Carolla @ Tresor, Gary (Holy Ghost), and Lou (Scan7).

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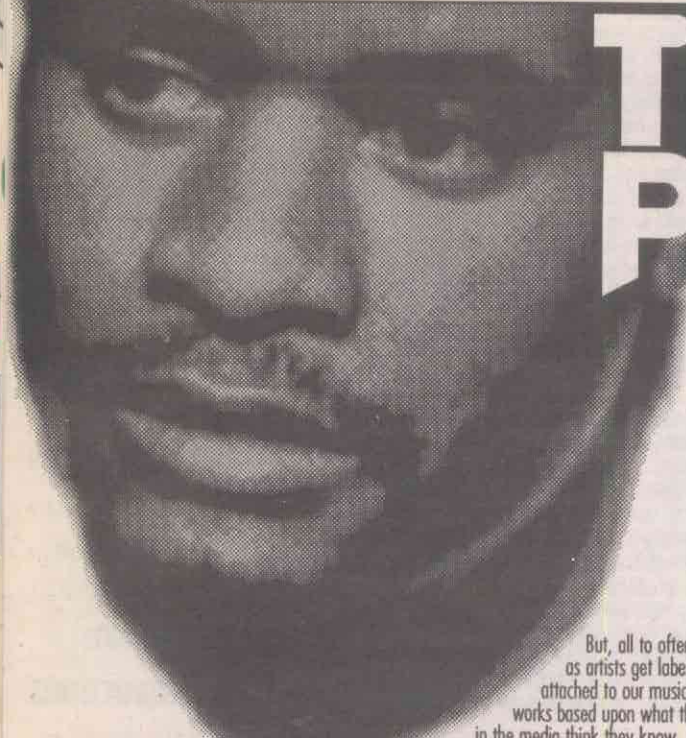
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When the grand history of Motor City dance music is written, Terrence Parker should get his own chapter. From his humble beginnings as TP and Younger Than Park to his current success with 'Tragedies of a Plastic Soul Junkie,' Terrence has been perhaps the most consistent force of soulful house music Detroit has ever seen. Uplifting cuts such as Seven Grand Housing Authority have echoed across dancefloors worldwide... and Terrence's own Intangible Records has gained quite a bit of critical acclaim with its deep garage sound. So... what of Terrence Parker? What's it like to do house in a city whose stigma is techno purism? Brad Massive spoke with TP about life, god, and the ins and outs of being a musical genius.

Terrence Parker



First off... let's talk about your new album... 'Tragedies...' has the signature TP element to it yet it seems like you've taken your music to another level... it shows a lot of growth as an artist. Let's hear your story about the tracks and the feelings involved. Also, let's talk about how you feel you've progressed since the early days of TP-1 and Seven Grand.

Regarding the tracks and the meanings behind them, 'Emancipation Of My Soul' came about after I ended my relationship with the UK's Network/Six6/Sony Music Label. But as the concept of this song developed, it became more than a symbol of freedom from the politics of the major label game, but freedom from the traditional formats of what dance music is often about today. And what I mean by that is when I was trying to shop 'Emancipation...', every A&R manager I had spoken with told me that it would never work on the dancefloor. They forced me to take a chance on myself. So I released it myself on my label, and it became a hit! I experienced true freedom with the success of that particular release.

'Tatiana Speaks' is a very special track for me; one that was a lot of fun to make, and even more of a joy to listen to because it features my daughter in her first attempts to speak words. Tracks like '88 Phat Ivory Keys' and 'Plastic Soul Junkie' represent my love for Hip Hop. The goal of this, my first full length album, is to present myself as a producer of MUSIC, and not just another dance artist. Don't get me wrong; I LOVE HOUSE MUSIC!

But, all too often, we as artists get labels attached to our musical works based upon what those in the media think they know. One label I always disliked is 'Techno Soul.'

What the hell is Techno Soul? That's what they used to call my music simply because of my geographic location - DETROIT. News flash... everyone in Detroit does NOT make techno music!!! But to conclude my answer, I've been making records for 9 years and DJing for 15 years. I've made over 60 recordings (including remixes). Most of which has been house music. Now I want to explore the other musical sides of myself which include Hip Hop, R&B, and Jazz.

How do you feel about Detroit these days, both musically and the city itself? Over the past ten years, how have you felt being one of the only consistently house artists when others have been doing mostly techno (not to say Detroit is strictly a techno place)?

To truly answer you regarding my feelings about Detroit, I'd have to write a book!! (Someday I will! So if there is a publisher out there who's interested, please give me a call) But I will just say that I feel a little disappointed in my city right now insofar as the house music scene is concerned. There are some individuals who've abandoned house music and have begun to make techno, electro, or Miami bass music because there's more money in these styles of music at the moment. I also know people who have abandoned the house party scene because they don't think it's 'Cool' anymore. While I was on tour promoting my album in Europe, I was asked by many people why I didn't explore some other popular music forms on my album, such as drum 'n bass? My answer is because

I'm not really into the drum 'n bass scene. Although I like drum 'n bass, I don't make a certain style of music just because it happens to be popular or financially profitable. In my opinion, to do this shows a lack of respect to those artists who are true to the drum 'n bass scene, and who have worked so hard in its development as a respected musical art form. Right now only myself, Kenny Dixon Jr., and Norma Jean Bell have a true profile outside of Detroit insofar as being respected internationally for making house music. Sure, there are other labels here in Detroit that release house music, but we have the biggest artist profiles at the moment. But we need more artists who are true to the vibe of house, and are in the position to release it, to do so more consistently. There are some artists making hot house tracks like Theo Parish, Rick Wilhite, Mike Huckaby, and Patrick 'DJ' Scott, who are helping to re-establish Detroit's house scene. Some members of my crew (Seven Grand Productions) are going to start doing some things on the party scene to take Detroit back to the way it used to be when we first felt the vibe of house. I won't speak on the specifics at this time, but it will happen for sure in early 1997!! As far as the city itself goes, I'm optimistic about our future. We have casino gambling, and more businesses moving back into the city, along with plans for new football & baseball stadiums.

You're an awfully busy man as of late... How has the DJing life been treating you... What have the highlights been and how do you feel appearing in the press all the time now (especially since you've been doing caliber material for so long)?

DJing is a lot of fun! Sometimes the business of booking agents and promoters can get a bit crazy, but I enjoy it very much. I'm very happy that people respect me as a 'real' DJ, and not just an artist who makes records and attempts to DJ. I started DJing by spinning Hip Hop in 1982, and by doing a lot of the tricks and such, I've learned to perfect a lot of skills. Back when I started, you had to have skills behind the turntables regardless of the style of music you played in order to gain any respect! But today, most DJ's seemed to be judged on the quality of music they play. But then you really aren't judging the DJ, your judging his music selection. Selection is only a part of what a DJ is all about. This is why I have respect for many old school Detroit DJ's like

Gary Chandler, Jeff Mills, and Reckless Ron Cook, and Chicago DJ's like Bad Boy Bill, and current DJ's like Seven Grand's own Steve Crawford (the original 'DJ Energy'). These cats know how to be creative with dance music and do what we call 'freak' the records they play. Regarding the huge amount of press I've received about my album, in short - I think it's great! I know that many people feel that dance music is just about parties, sex, drugs, etc.. But I put much of my own emotions into my music, and therefore it is very personal to me and for me. So when people say so many kind things about my music, they're saying kind things about me. I was actually surprised by the overwhelmingly positive response from the press. I felt that I had put together a cool album, but to have so many people from all over the world think the same, is a truly spiritual experience. I am very thankful to be so well received!

Rumor has it that you're a family man... tell us a bit about your personal life and what it's like being involved in a business where most people aren't concerned with such things..

Yes! My family is very important to me! G! my wife, and my daughter come first before anyone else. I get many offers to travel all over the world to DJ, but I turn down a lot of them. I feel it is more important for me to be with my family. My daughter is almost three years old, and I want to be here for her need as she grows up in this world. I'd much rather have a wonderful family life and have my musical career suffer, than to have a successful music career and have my family relationship suffer because of it. I used to focus on music, music, music, and more music - I almost lost the most important people in my life because of my obsession with being a success in the music business. But I learned that I keep things in its proper perspective, all else will work out for the best anyway!

Let's hear a brief history of how you got involved in this mess we call house music?

Because I've said it many times in many interviews, please allow me to give your reader a brief answer. I started DJing in 1982. I began with Hip Hop, but then started playing what called the "Progressive" music, Italo style (Italian Disco), and early house and techno.

records. In 1988, I made my first recording with Mark Kinchen (MK), and Lou Robinson (Scan7) under the name Separate Minds. The rest as they say, is history.

Let's talk gear- what do you use, what have you used, what do you like...

I don't like to talk much about the equipment I use because in the past I have had the very bad experience of certain artists, whose names were much bigger than mine, immediately began trying to copy my sound and style. I like the fact that I use equipment that the average musician tends to overlook. And since I don't have an endorsement deal with any of the companies of whose products I happen to use, I don't feel respectively obligated to answer this question.

Fair enough, let's talk about Intangible then... what's the goal behind the label and what do you have up your sleeve for the future?

My original goal with Intangible Records & Soundworks was to give myself an outlet to release my music when no one else would. Now I try to give others an opportunity to release their music on my label. I don't have any particular goal other than to put out good music.

Let's talk about Ken Collier and his role in influencing your music and your life.

Ken Collier was the one who showed me how to truly gain the respect of a dancefloor audience. He taught me a lot about being an artist, and how to make good dance records. Ken gave me a lot of very useful advice which I still utilize today. He was a very important part of the

Detroit dance scene's early development. The only time I've ever seen the entire Detroit Techno & House scene (artists, producers, and record companies) come together, was at Ken Collier's funeral. Detroit hasn't been the same since. And although there were many people who had approached me and asked my participation in various tribute projects, I didn't feel very comfortable with their ideas. So I decided to put together the 'Tribute to Ken Collier EP', and donate a portion of the profits to the American Diabetes Association in Ken's honor. Intellinet (my distributor), and Record Time (Detroit's #1 record shop) learned of my efforts, and also contributed portions of their profits to the same. Together, we donated over \$1000. I also omitted track & artist information because I did not want the focus to be on who actually made the record, but instead, focus on Ken, his life, and his important contribution to not only Detroit's dance scene, but to dance music worldwide. For example, he mixed the original version of the popular dance classic, 'Out Come The Freaks' by Was Not Was. And when many people speak about Juan Atkins, Derrick May, or Kevin Sounderson, they should realize that without the Ken's support on the local and national dance circuit (Ken was also a Billboard Magazine reporter), Detroit dance music's big three may never have been. I feel the project was a huge success because, just like this interview, people all over the world ask questions, and have begun to acknowledge Ken Collier as an important person in the world's history of the forward motion of dance music. I'm just glad that I was able to do something to help the world learn about Ken's role here in the city of Detroit.

Your music has often had a spiritual side to it... do you have particular reli-

gious convictions and do they play a role in your music?

Yes! I believe very strongly in GOD, and I know GOD rules my life, and has blessed me with many gifts. And GOD has blessed me with a loving family, he has allowed me to make records, travel around the world (without having to join the military), and make a living in this business of music. So I give thanks to GOD every day for everything & everyone in my life. And now as best as I can, I try to give out positive vibes in my music. In fact, that's the point of my album, 'Tragedies Of A Plastic Soul Junkie'. I wanted to show my fans (old and new) that although I've experienced many difficult days, I choose not to use that negative energy in my music; instead, I'd rather put out positive energy in my music. This is why the music on my album has more of an uplifting tone to it. There are many times when I'm feeling depressed, and then I'll hear a song or melody that lifts my spirits, and stirs my soul; afterwards, I feel much better. I hope my album can do this for others. When I was on tour in Germany, I had many people tell me that they had driven miles to come and meet me, or see me DJ and hear my music. I appreciate this so much, because years ago, there were many days when I never thought that I would have such a positive effect on so many different kinds of people throughout the world. GOD has truly blessed!!!

What do you hope to be doing in ten years? Do you still think that house music will still be going strong?

I'm sure that dance music will continue on, but it will probably take on some other format. If you explore each decade, from the disco of the '70's, to the freestyle of the '80's to the house and techno music of the '90's, each decade pro-

vided something new. I look forward to the year 2000, where I'm sure house music will still be kickin', but a new form of dance will be in its early development. Although I plan to still be making music, I will hopefully be involved in some other projects as well. Hopefully my labels (Intangible Records & Soundworks) will have grown to be a permanent fixture in the music business.

What do you have planned as far as your own production goes?

There's a Seven Grand Housing Authority album coming soon, along with more productions in the direction of Garage (with vocals), Hip Hop, and even some R&B stuff in my near future. This does not mean that I'm 'selling out', and I'm tired of people throwing that term around loosely! Would you call Public Enemy a sell out? Hell Naw!!! Would you call Smashing Pumpkins a sell out? Hell Naw!! Why? Because it's about the attitude of the artist, and not the fact that they happen to be accepted in the mainstream of popular music. People need to check themselves before they speak! Just because I've had two records hit the "Pop" charts in Europe, doesn't mean I'm a sell out. Instead, it means a massive amount of people happen to dig the vibe I was on when I made those particular recordings. (As you can tell, I really feel strongly about this!!) But on a brighter note, I just want to say thank you to all my fans for their support of my music throughout the years. It's been very hard for me to get noticed being in the midst of the techno capital of the world. But I'm glad that you, my fans, enjoy my album. Thank You!!! PEACE!



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Vitamin D is one of the few examples of a DJ whose skills not only meet, but exceed any hype that has been given to him. Throughout his relatively short career, Vitamin D's recordings have shown he's one of the true American innovators of the modern DJ culture. But not being as keen on large scale self-promotion as some other people has proven to be somewhat of a handicap for this artist.

Al Dente and Vitamin D share a candid conversation about his career, his new record label (Daisey Age Recordings), and living in a world full of rock stars.

When did you start mixing?

I started mixing in 1991 at age 20. I got a loan for a DJ setup. I used to DJ at high school dances, then one day I was at Street Sounds in Los Angeles for the first time and I heard all this Techno stuff. I ended up buying nothing but Techno that day. To this day that's about all I buy: house, techno, and acid. I played my first "rave" about 9 months later in October. It was called "Grailines Shoes". I wasn't on the flyer for that one. Someone liked what I played and booked me for 'Aviation' in December. I owned about 30 records at the time, but I played for 5 hours to 1500 people, with no monitor. I think I played every track I had. I got a cool \$50 for that and I started playing out on a regular basis.

I know when I first started listening to your recordings you lived in southern California, but about 2 years ago you moved to Boulder. Why the move?

I moved to Boulder in March of '95. I was out in Denver to play at a party in February and a friend of mine, Steve, was looking for a roommate. I was going through a divorce at the time, and I wanted to find a new place to live. That night I also met a girl-Audrie. Let's just say my mind was made up. I moved to Boulder two weeks later, and it was the best decision I could have made for my life. My career as a DJ took off and my relationship with Audrie is the best. I couldn't ask for more well, maybe a car....

I know you got screwed the last time you were in Milwaukee, would you ever come back?

I would come back to Milwaukee; I've only been there once and that was for "Generations" in June. I got FUCKED on that one. Everybody did in that we didn't get paid. We went home broke, and the trip cost me money. The worst thing was that the promoter promised me the money later that month. I trusted this Guy and didn't ask him for a deposit... bad mistake. On the positive side, I met a lot of cool people and still had an okay time. I played in Minneapolis at Mac Street II and that was wack also. I got paid that time, but only played for 45 minutes, then the place was busted. I hear nothing but good things about the Midwest, I just want experience the good stuff for myself.

Is it all worth it?

I love DJing. It's a great feeling being in front of hundreds of people dancing to the music you're playing. I think the best is being able to travel all over the place. Plus, I'm able to make a living doing something I love. One thing about living in LA was that it was hard getting booked as a house DJ. I started DJing playing hardcore and everyone knew me as a techno DJ. I felt like I was stuck in a rut. I got out of hardcore because all of this house stuff was so much better to me. I'm not

DJ Vitamin D

saying I don't like hardcore, I just prefer hard house and acid.

How is the record label doing? Any trouble getting distributors to bite?

The record label, Daisey Age, is doing well. I have only one vinyl release (an 11 inch) but I've always wanted to make a record. The only way I could do it was if I had the equipment or knew someone that owned their own equipment. I met Ben Pound when I moved to Boulder, and he's had the equipment and knowledge, and we both had some ideas. I put up the money and he put up with me. We made 1000 pieces (300 on colored vinyl) and I've sold about 700. Nemesis and TRC picked it up but Watts wouldn't because someone else did first. I'm just happy about getting a record out. Ben and I are already working on the second

release and promos for that should be out in the next month or so. We're also doing a remix for Terraform records out of Denver (Audrie sings on that one).

What do you think the future holds for electronic music?

I see underground music becoming more mainstream. Look at "Children" and "BBE". Who would have thought? I was in an airplane once and a commercial was on and in the background was music with a squelching 303 on top. The music will get play on major radio stations, and then get played out. It's all going to get small and underground again. The smaller the better. I think house music is here to stay. It will just branch into other styles. But it will always be house music.

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brad massive talks shop with rotterdam's techno king

speedy

SPEEDYJ, PLUS8, PUBLIC ENERGY

aka jochem paap

First off, when did you first get involved in electronic music and when did you begin making music?

I have been interested in all music for as long as I can remember. It was always the rhythms, melodies, structures and sounds that caught my attention more than lyrics or artists. My preference for electronic music slowly developed in the 80's I think. (Sorry I can't give you a date...) I recorded my first little tape experience around '82. Very primitive. Tape loops compiled from tiny samples of other people's music. Then I got into DJing, and I made (hip hop) tracks for two rappers. After that (around '87) I bought my first electronic gear, and I started making instrumental tracks.

How do you feel you've progressed as an artist since your first record?

As soon as you start releasing your music you get to deal with the music industry and other people's opinions. You can try to ignore that influence, but it's always there. The early recordings were basically personal experiments. Just finding out what I could do with all that gear. Then came that "Pull Over" record, and all of a sudden everyone had a picture of how they wanted me to be as an artist. I didn't want to go along with that picture, and I wanted to prove that there was another (overlooked) side of me, so I made Ginger. Then I realized that this was not the right reason to make music, so I tried to learn how to deal with it. I have always been in the fortunate position to be able to experiment, and that helped me develop as a musician. Right now I feel very confident and I feel that I'm right on top of my music.

Describe the Speedy J song-writing process... how do you approach making music?

Right now my whole studio is set up totally modular. All inputs, outputs and inserts are connected to a huge patch-bay. So a sound might go direct from a synth to the mixer, or it can be a patch that runs through a dozen. Sometimes though, the machines can cause some interesting accidents...

Who do you think has influenced your music the most? Which artists do you give the most respect to?

There are a bunch of people that I admire, but they are not all musicians. Most of the time I find it more interesting to learn about the way people approach their work. So I admire people for their ideas. I think that the idea and the process is at least as important as the result (for the artist, that is). Besides that, I get more inspiration from non-musical things than from music. I have respect for artists that are true to their work.

What are your plans for the future?

A new album is scheduled for January '97. Speedy J Public Energy No. 1. It will be out on Mute, Plus 8 and Sony. There will be a few 12"s taken from this album. Remixes have already been made by Mike Paradinas, Terrorize, Like a Tim and me, and a few others are working on mixes right now. I just started to play live again and I will be doing gigs in Europe, North America, Australia, and Japan.

Let's hear the story behind the live album... where was it done, and what made you want to do a live album? And, what does the Speedy J live performance consist of?

It was recorded at Pinkpop, a giant (70,000 people) music festival here in Holland. I had been touring Europe for 8 months, and I didn't have time to record any new material. So I decided to record my live shows, and release the best one as a CD to fill the gap between the studio albums. I thought it would be worth releasing it because it is quite different from the studio recordings. Playing live has always been a big part of the Speedy J project. I have been doing it for 7 years now in lots of different ways. Right now I made my setup as compact as possible (for easy traveling) with the maximum amount of possibilities. For drums and sequencing I use the MPC3000, for sounds the K2000R, for FX the DP/4, and a 16CH desk. I'm thinking of adding one of those Peavy mid-fader things for more control. Tracks consist of 2 or 3 patterns, and I arrange everything live on the desk. Like in the studio, I want the ultimate intuitive interface to be able to improvise and work the crowd. I have dozens of tracks stored on disc, and I can make up my track listing during the sound check.

What do you think is the best record you've done and why?

That's always the latest one. But I'm always worried about what I don't like about my records. There are always things I wish I had done different. I think I will never make the perfect record. And that's good.

What other artists do you think are making interesting material these days... what does Jochem Paap's home listening consist of?

That's always changing. I hardly ever sit down and listen to a CD, although I would like to do that. Most of the time I've got something playing in the background though, sometimes stuff that friends give me, or sometimes MTV, I listen to everything, even to background noises here in the city.



speedyj.discography

Main Releases

Speedy J - Intercontinental EP	+8
Speedy J - Evolution EP	+8
Speedy J - Pull Over (From Our Minds To Yours Vol 1)	+8
Speedy J - Pull Over Remixes	Music Man
Tune - Change The Beat	R&S
Speedy J - Rise / Something For Your Mind	+8
Public Energy - Three 'o Three / Hemi Sync	Probe / +8
Speedy J - Spikkels (From Our Minds To Yours Vol 2)	+8
Speedy J - Fill 3 (Artificial Intelligence 1)	Warp
Speedy J - Ginger	+8 / Warp / BMU
Speedy J - Symmetry (Artificial Intelligence 2)	Warp
Speedy J - Pepper	+8 / Warp / BMU
Public Energy - Slumber	Probe / +8
Speedy J - G Spot	+8 / Warp / BMU / Sony
Speedy J - G Spot remixes	+8 / BMU
Speedy J - The Oil Zone remixes	+8 / BMU
Speedy J - !ive	+8 / BMU / Eye Q

Main Remixes

Meng Syndicate - Sonar System	Music Man
Wild Planet - Electron	Warp
Shamen - Comin' On Strong	One Little Indian
Bjork - Human Behaviour	One Little Indian
Secret Cinema - Timeless Altitude	Music Man
Sven Vath - Ballet Fusion	Eye Q
Banco De Gaia - Kincajou	Planet Dog

mixtapes reviews

WITH DAN DOORMOUSE

This issue I'm set on doing things a bit different with these mixtape reviews. Instead of boring us all with a paragraph on each tape, I'm going to shrink it down a bit and simply speak on the tapes that I feel deserve the attention from each genre of electronic music. If you don't like it, then fuck you pal. For those of you that are sending tapes in, keep in mind that we're getting more and more mix tapes as each month passes, so if yours isn't in here, hold tight. Either it will be in a future issue, it's lost under the seat of my car... or it's a complete pile of shit, and if that's the case I ain't ever gonna say shit about it since I've had a few near death threats for the simple thrashing of a hunk of crap "mix" tape. Keep them mixes coming, you rovie fish punchers.

Lets start where we always should... with the HARDWARE...

Delta 9's (847.705.8093) newest effort 'Unkind Mind Grind' has been floating around for awhile and the shit is hittin'. Sixty minutes of hard stuff, with the B side taking the cake. Starting with his own 'Chunk Blower' off of 666, this is slowly turned into a noise generator on the Napalm tip... fast, mechanical and brutal, a solid purchase. **Dan Eflex** (708.582.7133) drops 'Freak Out', a mix

tape with a concept. Following the ground work of many 70's classic rock bands, Eflex lays down the uncut funk from artists such as Wendy Milan, Biochip C, Erodicator, and BC Kid. Where's the concept? you're asking... well, here it be, all of these names have one source, the SpeedFreak. With about a billion releases on as many labels, SpeedFreak has enough material to fill up roughly ten thousand mixes. Eflex does a nice job of picking out the best tracks, new and old, and smoothly arranging them. From Oxnard, CA comes **DJ Vortex** (805.487.0135) with his impressive mix, 'Hardware'. The A side starts out rough but loses a little flair once the chimie synth lines move in. But shit, flip this silver capsule and find a hard as nails mix featuring the likes of DOA, Delta 9, Napalm and on and on. A fluid mix of bangin' speed beats and very satisfying at that. From the sewers of LA comes **Volume J** (213.746.7928 or 213.288.7037). Side A holds his mix of the happier gabba style, with some funky tricks and a boat load of well mixed hip hop acapellas. Flip for his take on the jungle side of things, which falls on the older, rougher side. A good mix, but I could have done with out the voiceovers. **Teknoman** drops a double tape that puts out almost every style of hardcore

around. A lot of this stuff is not quite up to my speed, but the mixing is good and the last side is rockin' speedcore with the highlight being the man of tekno's own tracks... three slamming speedcore distortion grinders that will be out on Industrial Strength soon... worth the time for anyone into any style of hardcore. Lastly, **GunRunner** offers up 'Abstract Annihilation', a mix that strikes hard with slappy mixing of the harder (and some older) hard gabba style.

Onto the JUNGLE...

DJ Fusion from LA (310.262.7588) throws down a jaw dropping mix of other worldly proportions on 'Fusion No. 7'. Side A is more on the mellow jazzier side, but don't mistake this for boring. Although it is on the DL, this mix is more than sprinkled with tones of the experimental. With Dr. Octagon remixes and other crazy shit, this half just rocks. Flip for a harder, but not super hard, mix of the bass-drum. All I could say for weeks after this was "Ben-nee-Blan-Co-from-the-Bronx" (those dashes are supposed to imply stuttered time stretching). Nice jump up bass lines, nice beats, not a single ugly selection. Also worth a mention, more than that actually, is 'Jungle Experiment' by **DJ Bobble**, a tape that I've been trying to find for about six months after a friends car mysteriously decided to lose it. Well, here we are and the tape is back in safe hands, so I'll drop a few belated words. Smooth mixing of tracks that cross styles in this field of music that suddenly has 84,000 different sub-genres. The tracks here are slow... not to sure if they're really like that or just pitched down. Either way, this makes for a mellow vibe that has recently helped me very much in my eternal

quest to get from point A to point B in my Volvo.

And now.... TECHNO Tapes

DJ Steven Kaye (414.591.2331) offers up 'Purist', a mind bending compilation of emotional European trance that takes you up and down several times, showing that this radio man not only knows how to make bang sounds over the Milwaukee air waves, but can pull off a damn fine mix that doesn't only coherently blend tracks, but also shows the DJ's feeling. A solid buy from this midwest vet. From the back woods of Austin, Texas comes 'Energy Disturbance' by **Merrick Brown** (512.416.7777). I guess being all the way down there has some good effects, 'cause his tape slams. Starting with a Star Trek intro (geek alert, man your TV station... 'but I only watch the Simpsons and Must See TV...' what? Yep) this disturbance breaks into a crazy breakbeat track that is soon melded into the quirky minimal side of twesty techno. Merrick never sticks to one specific style or record too long, flipping from Detroit influenced styles to jumpier edgy hard house noise into straight up Mills style techno. This tape grabs your attention and sure as hell doesn't let go. On the same tip is **Adam Marshall's** (416.537.9108) latest effort, 'Punk'. Starting with booming electro, Adam quickly moves into bangin' minimal techno that is far from soothing... the kind of music that won't let you sit still, and the mixing is quite up to par. Former midwesterner **DJ Sho** (415.267.4845), now of San Fransissville, gives us the slickly designed packaging of 'A Vicious Circle'. The mix lives up to the pleasing package with a mental mix of grating hard-

WITH THOMAS LAMBERT

you are guaranteed one thing- good tight mixing from beginning to end- nothing fancy, but personally I would often rather hear simple solid mixes than endure the latest rock star wannabe DJ fuck trainwrecking and backspinning his way into giving me a headache. The A-side of Tim's latest endeavor gives you nice progressive house while the B-side is smooth trance. <tom> Contact Funk Enterprise at 414.964.7902

JEFFREE DEE - TUNNEL VISION (Milwaukee)

Another Beertown favorite and a really big Packer fan, Jeffree Dee is also a standout DJ. Professional packaging and obvious hard work are evident in his newest release. You are greeted on the A-side with organic ambience, but Jeff wastes no time before dropping in some harder beats. Music stays on the trance tip but does not get too hard. Jeff possesses a real aggressive style, and overall this is real easy on the ears. He is able to keep the energy consistent and obviously has a definite direction in mind on which to take the listener. I pity the fool who don't buy this tape I'm not getting on the plane, Hannibal! The Dee is real! <tom> Contact Funk Enterprises 414.964.7902

ON-E - LIVE AT BOOM (New York)

This double tape, two hour recording is a very limited release available only through R-Mart Exclusives. Although I went into listening to this with a certain degree of bias, as Dee Lite DJ

and crowd favorite On-E has been a long time favorite of mine as far as East coast house and trance goes. But, even with my less than objective ear, I was happy to discover that I was not about to be disappointed. For you old school officianatos out in Raverland the first tape delivers 1993 in full effect. Big thumpin' sounds of yesteryear. No divas up in this shit. The second tape leads you on a surprisingly slick and easy progression from house to old school hip-hop. Very interesting. I recommend trying to get your greedy little house nation hands on this one. ## <tom>

PAUL JOHNSON - TIME CONSUMING (Chicago)

To be honest, I was a touch disappointed with Mr. Johnson's latest effort (or you might say lack thereof). The mixing leaves a bit to be desired both stylistically and technically. What you get is basically the same set you could have heard him spin anytime in Chicago in last six months. All the deep ass booty shakin' get down, get down yeah! tracks are there for the house nation kiddies. Maybe I've come to expect too much, but having been much impressed with Paul Johnson in the past, this was kind of a let down. Oh yeah, and it's only 60 minutes long. Short review for a short tape. ## <tom>

VITAMIN D - EXPLODE (Boulder)

Up and coming in a very big way out of Colorado, and with a lot of exciting electronic

releases in the past year or so, Vitamin D's newest mix tape 'Explode' lives up to the standard he has set in the collective mind of a lot of people and surpassed many previous and impressive mixes I've heard in the past. He drops some focused hard ass house beats with much style and superb mixing. Running through some of the hardest house tracks around with a vengeance, he manages to keep focused and never goes off course. ## <tom>

DJ EARTH - LIVE AT PHOENIX (Indianapolis)

I was given this tape by a House nation type grind pants wearin' visor havin' raver kid. Did I mention he likes deep house? Anyway, he said it sucked. I think he's stupid... Minneapolis native gone Indy DJ Earth throws down a soulful mix of acid trance and nice mid-tempo vocal stuff. While the execution is somewhat less than flawless, it is definitely top notch, especially when you take into account that this is a live recording. One thing you also get is a somewhat strange quality that only the guru of electric soul and his oft-times co-conspirator E-tones can bring you... must be something in the water up der in do great white north. Oh jeez what a nice tape. Matt likes his elf-like acorn hat. ## <tom>

-denotes that tape is available
through R-mart exclusives
312.409.0618

DJ ACETATE - HAVOC (Chicago)

I've been receiving mix tapes from this cat for a few years now and have witnessed a steady and remarkable progression to a DJ with tight skills and good taste. A Rebel Alliance resident and staple hard acid speaker tweaker of the Chicago underground scene, Acetate's newest release gives you an A-side of solid mixing and a B-side of a real nice live performance using strictly antique Roland gear. The production is slick and professional. This tape is definitely worth the listen. ## <tom> Contact Lenny 708.313.1837

GAVIN HARDKISS - LIVE AT THE LIONS DEN LIMITED (San Fran)

This tape is rare proof that occasionally a big time superstar type DJ may actually possess abilities worth the checks he's cashing. A listen to this release will give a real big dose of very West coast trance. With the exception of a single track on the A-side which just doesn't quite live with the progression of the set, you get very well mixed sounds and you're taken on a nice little trip. Highly recommended. Buy it raver scum. ## <tom>

TIM KROCHALK - METHOD (Milwaukee)

I guess that when you hear a DJ spin at just about every house party that you go to in your home town that you just may take talent for granted. When you hear a set by Tim Krochalk

ss... the hardness is not in the speed here, but the arrangement of the tracks-very flowing and slick, with a nice downtempo segment that goes back smoothly into the hard style. Check Straight out of Waukesha comes **DJ DAG** (his short for dump a grumpy... or shifting in waukesha language 414.407.8994 or 14.549.5080). You freaky ass readers may know him as our sometimes music critic under the name Atem. Anyway, DAG lets loose the acid trance funk in this 90 minute mix. Some popular tunes do come up, but most of this is just pounding underground tracks mixed well. A solid head thumping journey. After hearing Chicago **DJ Acetate's** (708.313.1837) amazing debut live PA, I was hyped to hear his tape 'havoc', as it includes one side of DJing, as well as another with the live stuff. The live stuff is my pick here, not that the mix is bad, you just need to get a better idea about a person through their actual creation. Blistering hard acid techno that 909s you into a trance, jumping all around and humping the ground. Also from Chicago and worth a mention is **DJ Druid** (312.409.9089), whose 'Acid Wars' tape is chock full of harder acid trance and straight up 303 madness. Solid mixing throughout. **St. Marc** (816.242.1512) serves up a big dish of hard trance and damn, its exquisite The tape has

WE LIKE
THE CARS
THAT GO
BOOM



more energy than a 6 year old on a Saturday morning after eating ten bowls of frosted covered sugar bombs. The song selection is great. Some mentionable tracks are 'Elektron Bender', by Technosomy, off the Platipus label, and 'System' by Starfish. There are a bunch of crazy build ups and breaks that will make you cream in your drawers. The mixing is pretty good; everything goes together very well, but the sound quality is only all right as it seems like the bass is too heavy- but this doesn't really hinder. The cover art is really cool, and the tape is red. It don't get no better than this. Add the Packers at the Super Bowl, and well, shit....

Drop the HOUSE...

First off is 'Solid House 2' mixed by **G-Major** (313.495.6045) which is a damn tight mix of some older tracks, not so underground, but this is a case where the mixing outshines the music... very tight, very quick, and precise. I'm not to sure if this is a live or edited mix, but either way, this tape will satisfy most house-heads. **DJ Faust** (540.633.3944 or 908.928.3236) drops his newest goody with the third in the 'Majic Trix' series. Once

again, furious scratching and amazing mixes of unexpected tracks. Now residing in Atlanta, Faust also sent in a gem of hip hop studio tracks. Lots of cutting, lots of edits... a shitload of uncut funk... also in his bag of tricks was a video, something along the lines of a DMC battle tape on acid with a lot of images of the one known as the Faust fucking shit up warrior style... chin on the fader gettin' crazy. Contact this guy for the real sheeit. From Nashville comes the **Lovebomb** (615.834.9767 or 615.780.3730) with a smokin' mix of hard house and acid tracks along the lines of the Mullan man, with a bit more of the progressive side. Smooth mixes, crazy tracks... buttah baby. **Nomad** (888.328.2880) gives us 'Breakfast with Nomad'. This one takes us on a ride to the land of house music. The song selection is excellent and so are the dude's skills. The ambience of the tape starts out kind of dark and builds into a more upitty, happy, feeling. Then he takes us back to the darkness where things become a bit more relaxing and soothing towards the end. I saw Nomad on a flier for a party in good ol' Wisconsin, and he was spinning on a third deck like backwards or upside down (or something crazy.. I don't remember).

He's got skills, so check out the tape, and see him live if you have the chance. Next up, **DJ T-Bone** (604.689.7734) drops 'Jet Set'. First off, the tape is presented very well, and inside the cover is a list of all the songs, artists, and labels that were used in the making of the tape. On to the good stuff. The shit rocks. The man mixes all kinds of house-booby shakin' disco sounding, progressive house. To top off the excellent choice in music, the mixing is extremely tight. It just flows. Some of the artists that were used include: Johnny Fiasco, Ziggy Marley and the Melody Makers, and Toni Amos! The first side is really energetic, and the flip-side is a bit more laid back. This one is guaranteed to make you move.

That's it for Issue 16 mixtapes. My hands are clean. If you'd like your tape reviewed individually by me (i.e. out of this format, alone), send a money order for 50 dollars (or more, depending on how much you want me to lie) made out to Massive Magazine, care of Dan Martin. Now go eat cheese, you fat bastards. Go Packers.

mix cd's

Smile Mix 2- Jason Jinx (Smile, US)

The second time around proves to be a large improvement over the first. Although comparatively, Jason Jinx's mixing is a bit less exacting than Scott Henry's (who mixed the first disc), the track selection here is a lot friendlier on the ears... nothing groundbreaking, but a good hard-house style flow. Starting with 'The Search' by the Trancetters and moving into the funkier hard house remix of the same track by Armand Van Helden, Jinx sets the stage for a near flawless mix that swings from house to techno and ends with the painfully old school 'Drink On Me' by Teule. On the whole, this is an interesting mix, but due to the lack of track selection, it doesn't last. No fault of the DJ, who was limited in his options. A mixed CD with mixed results. <dan>

DJ Techno Mix Vol. 1- Frankie Bones

Acid on your mind? Check this out... Tracks from a lot of acid creators... Hyperactive, Mark 'Soda can man' Verbas, Freddie Fresh, ESP, Choose, Walker, Atomic Babies. Not the greatest selection of tracks, but Bones manages to lay them out in a fine fashion... no trickery, just smooth fade mixing with only one patchy spot, but ey, this was done in one live shot, and at the rate that Bones is doing these things, it's a wonder that he still manages to care and put out quality mixes, but he does. Check it. Find it everywhere. <dan>

DJ History Part 2- The Rough And The Smooth (Smile, US)

This frantic mix of break-

beat science has been booming out of the speakers more often than not here at the Madison headquarters. Starting with the classics 'Valley Of The Shadows' by Origin Unknown and 'The Terrorist' by Renegade feat. Ray Keith, DJ DB racks the shit hard on this twenty track excursion into many different realms of the sound called jungle. From harder edged tracks by Aphrodite to mellower sounds from Adam F, Photek and Technical Itch, this disc is stuffed with solid tracks mixed and digitally cleaned to perfection. Not a poor selection on this whole thing and the ride is smooth as DB takes you on a roller coaster of breakbeat vibes. <dan>

Antique Boutique presents SoundTracks Vol. 1- Mixed by Mike Bryant

A resale shop in the upitty world of Manhattan, Antique Boutique not only features the over priced world of 'vintage' clothing, but the turntable wizardry of Mike Bryant as well. From start to finish, this is a mix that never loses touch with the listener and is blended quite seamlessly. Minimal techno and house is the flavor here, with a flow so smooth it makes yo honkey ass say... "DAMN". Artists like DJ HMC, ESP, Baroda, Octave One and G-Man play the sounds from labels like Communiqué, 430 West, Definitive... etc. and Mr. Bryant runs the show with a mix CD that is as refreshing as it is eclectic.

tic. No hokey pokey big label bullshit here, just an underground DJ giving the uncut funk, word em up. <dan>

Pump Harder (Moonshine, US)

Another mixed compilation from Moonshine. The CD is mixed by, who else but, Tall Paul Newman. Tall Paul does a really good job getting the vibe going right away starting out with a few house cuts to get your blood flowing. Then everything comes together with some energetic, bad ass, acid house cuts. The rest of the mix is made up of brain twisting synths, beats to keep you stomping your feet, and build ups that will lift you off spaceship earth. Some of the mentionable cuts are: 'Black One' by Foghead, 'Paradise' by Gypsy Queens, and 'Slapback' by Frogman II. 'Kick Up the Volume' and 'Lose Kaboose' are two other tracks that will make you lose your shit, and what would a Moonshine compilation be without Keoki's 'Caterpillar?' This an excellent compilation with a good variety and vibe. <DAG>

DJ Liquid- Electro Acid Funk (Journees, US)

This is probably one of the funkier collections of trip-hop on the planet, with songs by the Chemical Brothers, Hard-Hop Heathen, and many other very good artists. The CD starts out with a relaxing ambient piece that mixes nicely into an awesome trip-hop track. Next, you are taken on a crazy ride of dope hip-hop beats and mind winding acid breaks on to the end. <DAG>

Captain KY (Universe Sound System) Matt Mau (Universe Sound System) Mr. Clean (Universe Sound System)

The next three CD's, on the Universe Sound System label, are basically mix tapes on CD. This is a very good idea. The main problem with all 3 CD's is that they must have been recorded at a really low level. You'll have to turn up the volume a bit more than usual. First things first. I dig the name. This is about an hour long mix of house, west coast style, on the tribal tip with a wonderful vibe flowin' the entire time. The mixing is really good, and the song selection is great; it doesn't get boring at any point in the mix. Everything is put together perfectly to release a ton-a-energy. Look for the Captain at a party near you. Next, Matt Mau serves it up from the Bay. The mix evolves from a tribal feel to the progressive tip; then, from the progressive it breaks into some discoey funk. The mixing is top-notch, and the song selection will keep you going to the breakdown. After the last song there is about a 3 minute gap before an awesome disco song kicks making you feel good all over. Mr. Clean mixes cleaner than the bald-headed cat on the television can clean a floor. The beat stays mid-tempo with an upitty and laid back vibe to it. Once again the mixes are clean and the beatmatches are excellent with spit shined and polished transitions. Clean is also from the west coast like all the other guys on the Universe Sound System. Mr. Clean is probably my favorite of the three. The CD's are limited to 1000 of each; so buy them if you can find them. <DAG>

All massive, flex it... here we are... 1997, and where do I start. Jungle has had quite a year, and so has the magazine. I have moved from the sanctuary of my parents' humble abode out to San Francisco. The nine-six brought jungle to the front-line of the music industry propping RCA, Island, and FFRR to take notice to what was happening in the notably stale dance music scene. First to break the mainstream this year was Goldie and the Metalheadz crew with "Timeless" which by all means was, when I look back now upon it, a signal for what was ahead... a resurfacing of the dark-side. After countless covers and interviews, Goldie seemed to get back down to business delivering some unbelievable tunes from the Metalheadz camp. After Goldie came Bukem with the first US Logical Progression Tour. Exposing the yanks to the lighter side of drum and bass. Once again, the covers of magazines across the states featured Bukem and Conrad. Bukem returned to England to bring out an equally impressive "Earth" compilation. In the nine-six two well respected labels, Pascal's Frontline and Hype and Zinc's Ganja, joined forces to create a new label that continues to change the face of hard-step/ jumpup to this very day... True Playaz. Dj Rap, SS, and Warren G made their way to the states delivering an exceptional display of dubplate drops while on the US Formation Records Tour. But the most pivotal change within the scene has been the entrance of Techstep and the resurgence of the darkside. Much respect for SOUR, No U Turn, Full Cycle, Metalheadz, Renegade Hardware, and Moving Shadow for bringing this revitalized and re-engineered sound to the massive. With jungle growing increasingly more popular everywhere in the US, stateside producers are getting down to business, and the skills of many US selectors match, and in some cases, surpassing the UK. The only thing separating us from them now is, the dubplate... and we are damn close to that. 1997 might just be the Storm From the West, but it very well could be the last gasp of air for jungle as we know it with this newly found interest in the drum and bass sound by major labels. What ever happens, what ever bandwagon MTV decides to jump onto a couple years too late, much respect out to all who try their hardest to be heard. Fuck the politics, fuck the shady promoters, and do away with the big upping of one's self over the whole of your crew. I don't think we have time to waste with inner-fighting for the tablestrops of the rave scene.

Respects, Johnsin

Vinyl Reviews

Fashion - Invasion/Fall Circle (Sound Sphere Recordings)

One of the best of the year, and believe it or not from an yank producer! Dj E-sasin, straight outta LA gives us the best US release to date. It has many years of production and dinging in LA behind his back, and this is the fruit of his labor. After days on dubplate, this slab of darkness hits. (Invasion) tuff tek beats, surrounded by strings and lots of hardcore sounds, and orchestral stabs. (Fall Circle) moodier of the two tracks, amen bizz, two thirds through, crazy amen programming. I've heard more of his tracks, and his new stuff is right on par with anything the brits have. Nice job E! Grade: A+ (Thad)

Trace & Nico - Amtrak (Nu Black 003)

Not very many people like this track, and I mean track. It has a "Detroit, Chicago" feel to it. Very repetitive, traky bizz with sounds building upon sounds till a climactic pitched amen at the end. Flip for another traky tune. "Here in the world" sample repeats over and over, while a deep bassline keeps it in check. Grade: B+ (Thad)

Droppin Science - You Ain't Down (Evolution 008)

Two straight up hip-hop instrumentals on one side, hardcore trax beats on the flip. "You ain't down" samples permeate the track. Tough, distorted amen cut-ups supply the beats. Gained out toms create deep bass hits. Bubbly, ambient samples throughout. More on the traky side of things. Grade: B (Thad)

Dom - Prisms/Mechanics (31 Records)

Prisms deep amen tune, accented by strong synth washes and floaty ambientness. Mechanics has straight up trax beats, evil moaning string washes along with nice a nice deep gurgling bassline. This makes up for the disappointing track on moving shadow (The Storm). Once again traky, repetitiveness highlights the both sides. Many people will not care for the track, but it's the hardness about that creates an evil atmosphere inside your head. I for one love the new trax step style coming on strong. This is essential for all. Grade: A- (Thad)

Nasty habits - Shadowboxing/Prototyped (31 records)

You've all heard it in it's minimal glory. That simple trax step beat, with the bassline that creeps up until halfway through it hits hard. Then the track fades out. Sick, pure and simple. Doc scott rulez! Grade: A (Thad)

Alpha Proxima - Conspiracy Theory/Correlation (Autot Recordings)

Straight outta some UFO documentary, or possibly a bad Hollywood production, but no matter. Tech litch under guise here. Nicely done dark ambient tune. Midway through a nice big "crystal ball" effect over the breaks, punctured by deep tom subbase. Slightly evil. "Correlation" pitched amen breaks accompany this experimental minimal track. Gotta be careful droppin this on the floor. Love the fact the tech litch boys are not stuck in

any definable rut. Excellent, one for all the Photek, Hidden Agenda headz. Grade: B+ (Thad)

Advocate #002

(Promo Criminal Recordings)

"Deviant" is all I have to go by for two tracks. One has video game bleeps and pings, sirens pitched up and down with a seriously ruffed bassline throughout. Flip it for some trax step biznazz. Three parts to the track, the first a build up to the second part, pitched down amen, then ride out on the third. Very droney. Grade: B (Thad)

Droppin Science #10 - The bear/Crime 96 (Droppin Science)

The 10th outing, danny breaks blows out the bins with "the bear". Serious mental modulated bassline with "I've done nothing" samples. Trax step bizz. "Crime 96" is more down tempo, slightly bukem'd (use in place of dolphin or intelligent) style. Ouch. The past three drop sc's have all been killer, with each one topping the other with intensity, emotion, and just plain "hardcore". Grade: A (Thad)

Decoder - Osc/Elements (Second Movement)

Tech litch in one of these most popular guises. Personally, the last few Decoders sucked hard. Not since "Red Lights" have they done anything exciting. Then this, on Second Movement no less! "Osc" has metallic, weird highs swirling around the spectrum. Deep bass, with amen pull it together. Trax step again. "Elements" repetitive as hell. Trax step to the maximum. Very strong synth washes keep it checked way in your brain. God damn! Keep it up, decoder. Grade: A+ (Thad)

Tyranny - Is This a Game? (S.U.S)

This one's been bubbling' on plate for some time and believe me it's been worth the wait. Zinc comes correct once again with what is sure to be an anthem. Filled with samples from "Wargames" and a submarine sound that comes up from the depths, this chew is no joke. The flip "Step up front" is along the "What is it" vein. Wicked stuff, buy on sight. Grade: A (Lixx)

Rude Bwoy Monty - Steppa Style op (Frontline)

Can you say bass?! Rude Bwoy Monty is back with vengeance with this roller. Shuffling beats back a fierce bass that has quite an attack. The vocal "Step up, Step, Step up Style" compliment the track well without getting annoying. Side 2 has the original version as well as a Dreamteam remix. Grade: B+ (Lixx)

Special K - Up Top/Get Original (Lowkey)

"Up top" starts off with a really warped piano sample that is so melancholic, it makes you wanna cry, that is until the phot Dillinja inspired bassline rolls in (think deadly deep subs). This track is sure to get the crowd movin, and has the "If you really want to rock the funky beats" sample. The flip is on the jump-up tip with a killer bassline as well. Grade: A (Lixx)

DJ Rod/Swift/No Fear - Here Comes The Trouble vol. 5 (Trouble on Vinyl)

DJ Rod starts off this up with his new one entitled "The Visit". The intro kicks off with a cool sample from some 50's sci-fi flick, "We have come to visit you in peace, and with good will and BASS!!" Obviously the last part is added. Nice amen tune, nothing really groundbreaking. On the flip No Fear's "Pac Man" has a very lively feel with a bassline similar to Andy C's "The Quest", sirens more sci-fi samples fill out this one. Swift's "Direct Drive" has an oozing low bass that just cuts into the steppy drum patterns, but again it's nothing earth shattering. Grade: C (Lixx)

Decoder - Circuit Breaker (Tech litch)

The sound quality of this record is amazing and the tunes aren't bad either. Decoder drops something for every junglist on Circuit Breaker. The beginning starts off with eerie reverberal space sounds, and then the bass just drops, and drops hard. Source Direct meets DJ SS literally. Need I say more? The flip is entitled "Life" and is filled with delayed analog sounds and a shuffling hard beat. Grade: A (Lixx)

Stakka & K Tee - Ya Don't Stop (Liftn Spirit)

Very dark record, the intro could be right out of some horror flick with its descend-

ing strings. Sampling the Beastie Boys "Ya don't stop", the beats hit hard, definitely one for the techsteppers. The flip "Dreamworld" really suffers from poor production (it sounds like it's at the bottom of a well), and its more along the same vein as "The Crane". Grade: B+ (Lixx)

DJ Rap - Hardstep (Proper Talent)

If you like Rap then you'll love this one. Starts out with her usual synth intro on singing, but then does a complete turn on a drumroll. Very ruff stuff as the bassline just stabs along. The "Hardstep" sample gets a little annoying but you can't get over this bassline. Side 2 is "Bassona" which is just that a bass so low it's barely audible. Definitely worth a listen. Grade: B (Lixx)

Natural Born Chillers - Rock the Funky Boat (Urban Takeover)

Despite the cheesy moniker of this group, don't be fooled. This is quality. Aphrodite, styled jump up at its best. The title cut has Chuck D's emphatic words along with an intrepid, spooky buildup, dropping into the requisite bouncy bass, along with a diva vocal and even a small hint of happy hardcore (don't worry, it's almost imperceptible). The other side works the housey synths with a summery feel and female stutter that's catchy and silly at

Aphrodite - I'm Not to Blame/Sexual Healing (Urgent Records)

This record is, hands down, Aphrodite's corniest to date. "I'm Not to Blame" is an R & B ballad on the Michael Jackson tip, circa 1987. It builds up slow breaks, but all you fans can be thankful that the corny crap gives way to your average happy bit. Sexual Healing works the same pelvis grinding tip, taking Marvin Gaye's classic into jungle. Really, the most fun you can have with this one is watching the dancefloor reaction. (Star Eyes)

Special K - Up Top/Get Original (Lowkey)

The newest from Special K (of Chopssticks demi-tame) is cool, if a bit formulaic. "Up Top" kicks off with a melancholy '80s pop melody and some hip hop jones, becoming an unremarkable piece of basssed out boredom. "Get Original" is more meaty, with a requisite air horn intro stolen straight from the annals of "rave." "Everyday" style bass stabs echo and...after the break-pure booty shake time with a happy walking bassline. Grade: A (Star Eyes)

Serious Intent - Mandoe's Resistance/Music Hypnotizing (Easy)

With a sexy Easy Coast rap flavor, the label side kicks off a sultry, if whiny, songstress into a moving, but not corny, tune. The flip is an equally smooth ride and a much smoother vocal, with excellent and clean bass drops and crispy snares. Lots of catchy noises keep this one interesting. Definitely another class two parts from a top quality label. Grade: A+ (Star Eyes)

jungle

Like many a Jason Ball track, the intro clinches an otherwise stagnant tune. "Rockin'" starts with a sassy, fast-talking B-girl with something to prove, alongside some sonic jabs. The rest is typical hyped up set filler. Don't even think about "Breakdown" on the flip! A deep bassline, sure, but overly simplistic and going nowhere. Grade: C+ (Star Eyes)

The JB - Rockin' With The Best (Back 2 Basics)

1997 Formation tunes will be all about dark drum n' bass with a dancefloor flavor, exactly what you'll find on this piece of wax. SS starts off with rollers beats and fuzzy vocals, which lead straight into mashed up beats and gear shifting noises straight out of Pole Position. Tekniq's side is my pick, a slow and steady, even a bit jazzy, buildup into a deliciously deep,

SS and Tekniq - The Riot/Hold It Now Rmx (Formation)

1997 Formation tunes will be all about dark drum n' bass with a dancefloor flavor, exactly what you'll find on this piece of wax. SS starts off with rollers beats and fuzzy vocals, which lead straight into mashed up beats and gear shifting noises straight out of Pole Position. Tekniq's side is my pick, a slow and steady, even a bit jazzy, buildup into a deliciously deep,

oscillating bass ride with stabs of crashing amen and scratching sounds. Damn...that's a workout! Grade: B (Star Eyes)

ICI - Cooper/Presence (SHQ)

Jazzy horns and a luring piano fade into a gritty, mechanical mashed up sound on side A, something for the hard cru who just can't get enough pounding out of a mere techstep tune. A sad, soundtrack type melody kicks off "Presence," a melancholy song that teeters on the edge of a jazzstep style. The intrigue here is a sweet, girly voice replying, "The drums" before the break which just layers the same synths over a fast, crashing beat. Blah. Grade: C (Star Eyes)

Ellis Dee and MC Fearless - My Style/The Real Killer (Collusion)

This is one that I either like or hate depending on day, time, what I ate for breakfast. A twangy, funky guitar and a doft rap start off "My Style." The best part is a backwards roll that sounds like a helicopter on slow mo and the way the tune changes, bringing in a vibrating bass and finally jazzy breaks. On the flip, a carnivalesque gangsta horn chips alongside rolling beats and a live sample of MC Fearless. Grade: B (Star Eyes)

Grade: A (Casper)

Flytronix - The Rhode Tune/To Ya (Moving Shadow)

This is one of my picks for top record of '96. Moving Shadow release #98. "To Ya" features a seriously damaging live bassline that is very catchy. A definite mover on the dancefloor. "The Rhode Tune" is a bit more laid back with a really mellow intro before it builds and builds into a mind-blowing tune. The first time I heard it was when Bukem dropped it in Boston and since then I have still been caning it over and over. Grade: A+ (Casper)

The Spirit - Open Spaces (CIA)

The Funky Technicians' new label has started off with a string of quality releases. #3 is no different as "Open Spaces" is a top top jazzy track with funky beats and heavenly deep house sounding keys. Grade: A (Casper)

LTJ Bukem presents Earth Vol. One

(Good Looking / Earth)
If you haven't picked this up yet then WHAT ARE YOU WAITING FOR? Ten tracks - four of them on the downtempo acid jazz / trip hop tip and six drum and bass tunes. Highlights include Subject 13's "Faith" with it's live bassline and groovy feel as well as Doc Scott's "Tokyo Dawn" and PHD & The Funky Technicians' "Above

The third release from the newly formed True Playaz' label. This time around Hype and Zinc show their smooth sides. Hype's "Learn From Your Mistakes" intros with a guitar solo on the funky blues tip. Enter a slow hip hop break till the drop. The darker side of Hype shows through with the pre-drop samples. Though the rap in the midtro was a bit corny, this track is still a smoker. The flip "Play The Game" is definitely for the boys. Wicked sample enhanced by accompanied saxophone. The bassline is all over the place. These tracks move really nicely, and keep the Playaz' label one of the most respected in hardstep. Grade: A (Johnsin)

Kenny Ken - Yaw Yaw (Woo Hoo) (White Label)

I guess I wasn't the only one that thought that the "Got You All In Check" from Busta Rhymes should be remixed again. Though the remix uses many samples from the original, both remixes on this record create a completely different song. All have the samples in common, but three different tunes. Did I mention the remixes were pretty well done? Its probably limited, so you should probably get it while you can. Grade: B+ (Johnsin)

Co-Cain/Joker - Roll Dat Shit Remixes

(Runnin' Records)
Co-Cain fucken kicks the remix rinse in gear. Wicked hip-hop beats supporting a lounged out horn intro makes for a perfect timestretch feel. The "Roll Dat Shit" isn't altered. The drum patterns after the drop are very similar to Hype's "Eugees or Not". The flip is a much fast building remix. Both do justice to the original. Both set the night off right. Grade: A (Johnsin)

Rufuge Kru - T3

Metalheadz
The long awaited Metalheadz 18 release has finally filled that gap. And oh my its a dark one. The first track is "Dark Metal". A minimal two step rhythm slowly builds into a gigantic wave hovering square wave basslines. Very "Amtrakish" but with an unbelievable production quality. By the end of the track "Dark Metal" is at full speed ahead (Yah that was cheesy I know). T3 is not reliant on the drum patterns. But the concept of a three dimensional sound is what Goldie was looking for. The break beats as well as the synths are panning constantly. Not much of a bass line to it either. Overall, its worth it. Grade: A (Johnsin)

Technical Itch - The Dreamer/Rough & Tough (Moving Shadow)

Hard to believe that Moving Shadow would be the one to release some ground breaking techstep. "The Dreamer" opens

with "Ya Bad Self" break and some simple melodies. At the drop, the two-steps come in hard and the techstep bass hovers and oscillates. Flip it over too "Rough and Tough". Then name best describes the track. This is an unbelievable release. Both tracks sonically pleasing. I hope Technical Itch kru never stop this streak. Grade: A+ (Johnsin)

Dom & Roland - The Storm (Moving Shadow)

Well my opinion differs with Thad on this record. The Storm starts with about a minute of very dark synths lining the background ambience of a storm. Beautifully dark synth melodies was from the sky. From the drop this song takes off with an "amen" and switches with "apaoche" and 2 step breaks in that "Drums 95" style. The flip is a on the take site but less of a techstep song and more of the dark drum and bass song. All and all, "The Storm" is dark... need I say more. This one is pure force and energy. Grade: A (Johnsin)

New Skool Society - The Natural/Measuring Distance (Reinforced)

Definitely one for the smokers out there. The Natural starts out as a very minimal track. During the track, it slowly develops and layers upon itself with new percussion and samples. The start is very tracky during the build, but still retains that jump-up bounce because of the choice and programming. At the climactic mid-drop the techstep drums kick in this track becomes a fucken demon. The flip is quite tracky and follows the same formula as the first track using the mid drop as the main and most climactic with a hovering bassline climbing the scales. Reinforced looks like they are back. Grade: B+ (Johnsin)

Lip Reed

(White Label)
I don't know jack shit about this release! I mean there isn't a single clue to who did this. It's a one sider 12 inch featuring a very catchy tune. My guess is that it was made by a basement producer because many of the unique breaks are recognizable from past releases from Adam F and Hype. The song builds on itself by altering the beats consistently and frequently. Along side cheesy MC samples this is just pure jump up cheese. Then finally comes the climactic horns and horn solo. Before you know it you got horns blaring and breaks pounding. Anyways, I always feel like the Calvary is going to come if I play this or something. Fucked up hey? Anyways... it might be too cheesy for the post 92 crowd. Grade: B (Johnsin)

Tech' Itch Promo #12

(Tech' Itch)
No idea who this is, but both tracks are

techstep, and resembles many of the trends Decoder/Technical Itch have started. The break is constantly changing, and both tracks are very tracky and build in the same manner as Trace and Rush's "Amtrak". The bassline however is not one that hangs, but climbs the scales with a very jump up feel to it. Contradictory characteristics make for a good set of tunes. Grade: B+ (Johnsin)

Peshay - Predator/The Nile

Metalheadz Promo #26
Fucking Peshay has really been riding shotgun it seems with the Metalheadz crew. So often are his tracks being overlooked by others and myself. He defiantly shows us whats up. With a good techstep release already under his belt from Razor's Edge #2. He follows up with an impressive display of sample effects as well as a bassline sound as original as Adam F's "Metropolis" and programming as tight as Dillinja. The flip offers us a taste of his softer side. But I really don't give a rat's ass about that tune. The past is the past man. Grade: B+ (Johnsin)

Roni Size - Reasons For Srraring (Talkin' Loud, UK)

First off, I usually don't get into breakbeat like this, but this LP is remarkably innovative. Four cuts on two sobs (Which once again shows the english do it properly) That carry a feeling that sounds sort of like the hidden camera without being so abstract, Which makes for a pure, organic, and soulful rug-cutter. On top of that, it comes in a weird corrugated grey bag, making this record one of the few I've seen that lives up to it's cool packaging. Brilliant! 10/10 (aldente)

Afrika Bambaataa vs. DJ Dara - Funky Beeper (Smile, US)

Two mixes of Funky Beeper here, first off is the funk supplied by the one they call Bambaataa. Uptempo slow breaks that to put a glide in to stride and a dip in your hip. Dara does the remix and turns in a suitable working, but the goodie here is "Throw Ya Fucin Hands Up, again remixed by Dara. Hard ass omens collide with Zulu Nation samples and thick 808 bass for a nice track. Pressed a bit low, but over all a solid US jungle track. 7/10 (dan)

Omi Tri- The Haunted Trax Ep (Smile, US)

Four tracks licensed from Moving Shadow, so nothing new here, save for the Rogue Unit Remix of Nu Birth Of Cool, which happens to be a little lackluster. Who Are You, London Step. You know am. Smile provides an opportunity for those that slept or came in late to pick up on some truly innovative, moody and techy jungle music. 8.5/10 (dan)

MIXTAPES

Star Eyes - Ruffage

Our own Star Eyes comes forth with another wicked selection of nothing but the best in jumpop jungle. Dredbass roar throughout this 90 minute release covering releases from labels such as: Moving Shadow, Saigon, SOUR, True Playaz', and her specialty... Aphrodite. Strictly for the jumpop massive. A big improvement since "Mystic Stepper". Contact: 510.841.7276 - 818.766.5370

DJ Flux - Sensitive Mackin' Pt. 1 of 2

San Francisco's very own homeboy. DJ Flux flexen once again on his mixtape madness streak. I have personally found Flux to be one of the best at mixing all styles of jungle into one big mess 'o tunes. His skills are tight these days so ya ya, I know I slogged past tapes. But this one is good to go. Guaranteed enjoyment for those who want to just get up and feel groovy! Nice one Evan. Contact: 415.553.3916

DJ Anonymous - Schizophrenic

Madtown's secret of jungle. Look out Wicket! This boy got some skills. Unbelievable scratching from someone who just came out of nowhere. Selection is unique and right... Stylewise he is mostly on the hardstep bar. If you are into that, you will enjoy this tape. Scratching though is the highlight. Contact: 608.282.0278

DJ Abstract - Music 4 Short Attention Spans

If there is one thing I know Alex does is that he really pays attention how he progresses the energy in his sets. Its not believed until it is heard. This tape surprised me. I mean, I am not really the one for the ameny hardstep that I usually associate with Alex's (Abstract) sets. But sure enough he pulls it off with this tape. Nicely done. Mixing is nice, and some good scratches here and there. Gosh damn it! Its a good tape. Contact: 415.626.0235

ZINC

TRUE PLAYAZ LONDON

...THE FIRST OF MANY MINI-INTERVIEWS TO COME.

Where do you live, and why do you think we are interviewing you?

East London, because I DJ and make tunes.

How long ago did you start spinning? Was it jungle?

1988. Back then it sounded more like house but even then it was different. Breakbeats seemed to sneak in round about then though.

Were you producing before starting up DJing?

Nope. Other way round.

How did you hook up with Hype and Pascal?

I used to see hype at raves we were both playing at, and I started taking tunes to him to listen to and he advised me to make changes to a couple and the changes worked. Hype was already working with Pascal so the connection was automatic.

Why was True Playaz started, and are we going to see continued releases from Frontline and Ganja?

True playaz was started to be a joint project owned by us three, the only release on ganja still to come is the on fire mix. Frontline will continue as before.

How's your girlfriend doing? What's her name?

She's called Rachel and she's super-fine thanks.

Rumors all over the states are buzzing that Hype refuses to come to the States in spite of enormous amounts of money offered.

Could you, or he even, finally put the damn reason down in stone so the rumors can stop and everyone can stop gossiping?

We'll be there in April. Until now Hype was unenthusiastic about coming to the States because of a few reasons, but I came to Chicago in December and although the party didn't happen I was impressed with the scene and persuaded him.

Where do you see jungle going next?

The whole scene seems to be getting more drum and bass focused - less vocals etc, but that's cool with us lot 'cos we love it!

London, is it everything we think it is, or blown way out of proportion?

I don't know what you think it is, but there's certainly lots going on every night, and most parties and clubs are running.

If you had a choice between spinning for a party of 300 junglists in a basement and not getting paid and spinning for 8000 people that couldn't give a toss and get paid. Which would you do? And why?

Both - I try and strike a balance between work and enjoyment, cos I don't want to work all my life, but I gotta eat.

Explain the deal that has happened between you and RCA.

We've signed a non-exclusive one album deal, and we'll probably do a couple of E.P.s as a build up. The non exclusive bit means that we can record for any other label under our own names.

What are the reasons for you signing to RCA.

A - RCA can expose - have already in fact, to a different audience. B - The money.

Who are you caning right now. What artists besides yourselves to you think are doing things right?

Andy C + crew, TOV/Renegade Hardware, Ed rush, Roni + Krust, the list goes on and on.

Fugee's or Not?? Big mistake that you three regret now, or not?

Yes and no.

Do you find that jump-up is starting to get to formulaic and old? Do you think there is a new style coming out from somewhere?

ZINC: It seems The U.S. has a preoccupation with tags - this music defies tags - ie andy c + crew, toV renegade crew - where do they fit in? - to me there's two types - good and bad.

The press, what is with them... and why does there seem to be so much conflict between you and them?

Basically, since we signed to RCA loads of magazines want to interview us, and our music hasn't really changed that much over the last year to 18 months, but they weren't chasing us then, which suggests they know fuck all.

Were you excited about playing in Chicago on the 22nd?

I was (editors note, it got busted and Zinc enjoyed pancakes in the morning)

What are your personal opinions about the Yank's taking to Jungle? Will it always be British thing?

The more it spreads the better. A British thing... who knows?

JUNGLE MASSIVE

Shout Outs Hold tight the BASS Kru, big up the Flux, and the one like the Josh Swissman. Much respects to the Phantom, The Dieselboy, 3d, and Danny the Wildchild. Respects to Snuggles, Slok, kaos. Milwaukee massive. Abstract, South Bay Solo, and the one called Zinc and True Playaz. All massive in SF, all SF JUNGLE massive. Big up the Al Foojie, Louie from SOUR, Michelle Lolly, Raymond and all URB massive, respect! Dropbeat Kru. Sean Andrews. Double trouble of UFO and Noel (contact me). Big up the Jan, Ian, and the Beta Lounge Massive. Hold tight Vroze Massive (c:44), Ian & Toronto Massive. Breakbeat Science Massive. Dmarie and the jungle aerobics massive. Much respects to longtime standing: Method One. All breaks massive, Kise, Masa, and all forgotten.

STAFF:

JOHN DREFAHL, THAD JONES, VIVIAN HOST, JULIAN CAROW, CHRIS ISBEN, DAN MARTIN, JON KLOTE

*****HOUSE*****
ASTROBOY (SUNSHINE TRAXX)
BLAKE BAXTER (SAVE THE VINAL VOLUME 1)
BOO WILLIAMS (STRICTLY JAZZ UNIT)
BOO WILLIAMS (STRICTLY JAZZ UNIT VOLUME 2)
BORIS/BLACK DAMIEN RETURNS
CIBERJIVE (PUNKLASSIC)
D WYNN (DETROIT HOUSE VOLUME 1)
D WYNN (DETROIT HOUSE VOLUME 2)
DAVEY DAVE (MEMORIES OF INNOCENCE)
FELIX DA HOUSE CAT (ON TOUR IN ORLANDO)
GENE FARRIS (OLD SKOOL MEETS NEW SCHOOL)
GENE FARRIS (WINTER WONDERLAND)
GLEN UNDERGROUND (STRICTLY JAZZ UNIT)
GLEN UNDERGROUND (STRICTLY JAZZ UNIT VOLUME 2) 2 TAPES \$18
JEVON JACKSON (HOUSE BOY RETURNS)
JUSTIN LONG (2020 VISION)
LARRY HEARD (MR. FINGERS MIX)
MIKE HUCKABY (KISS FM LONDON)
MILES MAEDA (MATERIAL SOUND) LIMITED PRESS CALL FIRST
ON-E (LIVE AT BOOM) LIMITED PRESS 2 TAPES CALL FIRST
PAUL JOHNSON (TIME CONSUMING)
PAUL JOHNSON (I'M BACK JACK)
PAUL JOHNSON (I NEED ANOTHER PLAN)
PAUL JOHNSON (LIVE PROJECT) 4 TAPES (COMING SOON)
ROBERT ARMAN (ON TOUR IN PARIS)
ROY DAVIS, JR. (FUTURE EXPERIENCE)
RUSH (TRACK HOUSE LIVES)
TERRY MULLEN (STRAIGHT JACKIN')
TRAXX (MOVE)
TREVOR LAMONT (BASEMENT SESSION)
*****ACID JAZZ*****
G-MOST (DIG THE STING)
*****HARD HOUSE*****
VITAMIN D (EXPLODE)
DJ LIQUID (SPLASH)
*****PROGRESSIVE HOUSE*****
DJ TRANCE (85 DEGREES)
HALO (PROGRESSIVE UNION)
JAMES CHRISTIAN (LIVE IN AUSTRIA)
*****ACID HOUSE*****
DECIPHER (363 MADNESS)
DRC (LIVE IN VANCOUVER)
HYPERACTIVE ORIGINALS (VOLUMES 1-10) COMING SOON
MINDRIPE (MIND TWISTER)
PROTOTYPE 909 (LIVE AT TESSOR DETROIT)
PROTOTYPE 909 (LIVE P.A. @ AURA)
RALPHIE DEE (ON TOUR IN SWITZERLAND)
*****HARDCORE*****
DEADLY BUDA (ULTRA VIOLENT)
DEADLY BUDA (PORN BEAT 2000)
DELTA-NINE (HARDCORE)
DELTA-NINE (UNKIND MIND GRIND)
EPEX (BREAK OUT)
EPEX (FAST TRACK TO HELL)
EPEX (DISCO INFERNO)
FREAK (LIVE IN MARSEILLES) IMPORT!!
NICKEY FINGERS (13)
NICKEY FINGERS (CAINED)
RALPHIE DEE (DIGITAL OVERDOSE)
ROB G. (COMING SOON)
*****HAPPY HARDCORE*****
DELIRIUM (LIVE IN ROTTERDAM)
*****IMPORTS*****
DAFT PUNK (COMING SOON)
OLIVER BONDZIO & HARDFLOOR (COMING SOON)
SURGEON (COMING SOON)
*****TECHNO*****
BLAKE BAXTER (SAVE THE VINAL VOLUME 1)
CLAUDE YOUNG (DEKIT)
FANON FLOWERS (LIVE IN BELGIUM)
FRANKIE BONES (ENERGY FORCE)
JOEY BELTRAM & GUEST (ON TOUR IN GERMANY)
JUAN ATKINS (COMING SOON)
MIKE HUCKABY (ON TOUR IN JAPAN)
NUEROMACER (ON TOUR IN GERMANY)
NUEROMACER (LIVE IN TOKYO)
RALPHIE DEE (LIVE AT DEE DAY 3)
ROBERT ARMAN (TECHNO MANIA)
T-1000 (LIVE AT BOOM (PART 1))
T-1000 (LIVE AT BOOM (PART 2))
*****TRANCE*****
DAN EPEX (COMING SOON)
JOY (ETERNAL FORTHCOMING) LIVE P.A.
HUGGLE (COMING SOON)
*****WEST COAST*****
CARLOS FROM SAN FRAN (LIVE AT GROOVE)
GAVIN HARDKISS (LIVE IN THE LIONS DEN) LIMITED PRESS CALL FIRST
SKYLAB 2000 (LIVE P.A. @ LOVE)
*****JUNGLE*****
DANNY THE WILD CHILD (DO YOU LIKE SCRATCHING?)
DANNY THE WILD CHILD (BAT IT UP!!)
DR. GROO (AGENT ORANGE)
MYSTICAL INFLUENCE FROM TORONTO CANADA (SYNDICATED)
PHANTOM 45 (THINK TWICE)
PHANTOM 45 (RETURN TO MORGAN MARKET)
SNUGGLES & SLACK (AS PER USUAL)
SNIPER FROM TORONTO CANADA (SYNDICATED)
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RICHIE WELL (HARDCORE POWER) HARDCORE
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MUSIC REVIEWS

STAFF:
RAY, AL, DENTE, DAN DOORMOUSE, BRAD MASSIVE,
TOM LAMBERT, FISHERD, DRG, SPEED DEMON

HARDCORE

ECP featuring the slaughter of odd-RB 16 (Riot Beats, Ger)
Five tracks of old breakbeat mayhem from the man... Alec Empire. Three tracks of the terror breaks style with crazy distorted chopped to hell breakbeats and wicked mush your brain noises. Two versions of 'Squeeze The Trigger' are on this plate with wild raggamuffin chants distorted beyond belief. Also dropped here are two slower numbers, 'Silver Pills' and 'Streets Of Gold'. 'Silver Pills' is an amazing slow break gabber number that feels like it's at 110 but is really at 220... tweaky, freaky and HUGE fucking 909 bass cannons in your face. 'Streets...' is a choppy distorted hip hop beat cut up track with high pitches playing tricks on ya, add to the chaos and mix this with a speed stamp if you've got what it takes. Lastly, we've got 'Fuck The Shit Up'... and that's exactly is what's done. Here is the acid slaughter crazy manic breakcore style in your face. Amazing. 10/10 <dan>

Embolism- Massacre EP (Bloody Fist, Australia)

Once again Bloody Fist drops the fucking bomb in your face from this crazy mutha who's rumored to be only 14 years old. Well, count me in as a pedophile, because I've gotta make it with anyone that puts out tracks like this. Insane Amiga style hard as fuck gabba with evil samples and condemning keys running all around the spine, sending chills straight up it. Two tracks of Amiga breaks, too. It's Bloody Fist, do I have to say more? 10/10 <dan>

Field Of Defacement- Desorientated EP (Fischkopf, Ger)

Lasse Steen delivering the goods with six crazy analog blasts from hell. Nothing very conventional here, more of a lean towards the experimental with double timed 909 bass drums and pitched up kicks going crazy over unconventional mud spewing forth from the 303's and various other blip makers. As always, Lasse uses no samples, but relies on the ancient boxes and his mind to drop a layer of darkness over us all. Well worth the cash. 9/10 <dan>

The Destroyer- Mass Of Shit EP (D-Boy, Italy)

Word is that the rest of the stuff on D-Boy is a mess of happy shit, but the Destroyer

stays well away from that and gives us six tracks of varying quality. 'Arcade X-Perience' is the winner here with floppy samples of old video games running rampant over a speedy layer of chaotically constructed percussion, this all gives the listener a disoriented feel, as though you wandered into a surreal arcade of bleeps and anal rape by razor covered broom stick. Mmmm. 'Mass of Shit' is another speedy one on the same tip while 'BRRRob Gee Suck My Beat' is a novel attempt at dissing the Gee man, but falls victim to heavy meaningless samples that are quite reminiscent of the LL Cool J/ Kool Moe Dee battle, or maybe not. 7/10 <dan>

Auto Psy- Arachnide EP (Fischkopf, Ger)

Holy freakin' crap. This stuff is mind blowing. Four tracks on this outlandish chunk of black wax, with the first two being a bit slower, around 190 bpm. Piston sounds pump while cheese graters rub soothingly at your skull and Lucifer creeps in for a brief noise break. And this is only the beginning. Flip for two of the holy shiniest tracks to come along in a while. Brain cracking high pitched kicks slam into you as huge steel balls chase you through the maze created by huge walls of iron synths... only to lead you into a mechanical desert of shifty noise floating around in an unquantized seq of... wait a fucking second, where did those terror drums come from? And all of a sudden... BAM... the bass kicks in harder than before and you're running, trying, hoping to get away, but the noise keeps creeping closer and... 1000/10 <dan>

Newcastle Sampler- BL10 (Bastard Loud, US)

Another impressive release from the back in action division of IS. Not the best tracks from Newcastle, but some interesting experiments do happen. With tracks from the likes of Syndicate (whose 'Born Fucking Killer Pt. 2' is along the lines of the DOA style), Nasenbluten (who offer up a strange mindfucker pitch shifting track with stuttery old school synths) Memetic (whose track is filled to the top with crazy tweaked noise) and Embolism (who slams with his hardcore percussion assault), this is definitely worth the money. 8/10 <dan>

Cannabistic Underground Sampler (Brutal Chud, Ger)

Another slime core goody from the Chud family. The A side gives us a track by Arshbluten which has the speed and force, but offers a change up with its virtually kickless arrangement. Also here is a new one from S-37 with spooky horror keys running around an excellent speed track. Flip for Noize Creator's redoing of Nasenbluten's 'Shoffman'... about the same, but heavier percussion and more crunch. Black Blood throws down a long ass slower punching power track with crazy fake acid, guitars and Iron Maiden samples, very impressive. Also, on each side is a little interlude with a bit of German garble with effects. 9/10 <dan>

DOA- Dead on Arrival (Brutal Chud, Ger)

First of all, this is not the DOA you're thinking of. It's Noize Creator in disguise bringing four tracks of mayhem. The A side starts with 'Killer Im Kopf', a distorted slow breaks track that eventually works itself into a full on heshfest with guitars spewing all over the fucking place. Side over that needle for the insanity of 'Pushing Hard MF'. Have I ever heard anything faster? Nope. Flip for a track called 'Nasenbluten'. What starts out as wimpy trance quickly doubletimes itself into a crazy BC style track with the strangeness of what sounds like samples from German medical films. Also here is 'White Man's Burden', probably my most favorite track here... it's nice, it's fast, it's heavy, but there's only so much I can take in the German sample department. 8.5/10 <dan>

Delta 9- Disco Inferno (Industrial Strength, US)

Hell shit fuckin' A yeah. I've always thought that a triangular bridge needed to be built between the three islands called hardcore techno, noisecore and death metal. Delta 9 drops some of the defining pieces for this bridge on his newest EP for IS. The 6 part EP opens with 'Welcome To Hell'. With an intro to kill for, this one moves into the guitar heavy Nine sound, but for a clean mix you'll have to forward to the middle or so, which is fine, as this track never loses steam. Straight up Delta style kill core. Next is 'Infidel', taking a poke at televangelists with a great long sample, followed by a bit of power noise. Last on the A is 'Mortified', a noise tech-no jam in the same vein as the 666 material. Lose track of the beats and enjoy the chaos of noise on this one. Flip for 'Headstrong'. Starting with Public Enemy beat samples, Chicago boasting hip hop samples soon give you the score before dropping the good old D9 kick drum and ending with noise. Following this is 'Drax', a Merzbow style noise track that only lasts for about a minute. Last track here is the 'Full On RMX' of 'Headstrong', which ups the bpm's, keeps the vocal samples, and gets a crazy mid-track with a high speed increase, but drops back down for a clean mix out. Solid as fuck, sure to become an underground hardcore classic. 10/10 <dan>

DOA- Unleash The Brutality (Industrial Strength Limited, US)

Two new tracks from the Brooklyn boys. Sal Mineo takes the A side with 'DJ Assfucker', a good gabba track with wailing Hendrix style guitars and scream core samples running over crazy distorted 909's. On the flip is the title track by Carl Camcini, another stuggy DOA styled track with Full Metal Jacket samples jumping up through a background of shit, guttural voices and scratches. A strong one from Brooklyn. 9/10 <dan>

Ec8or- Spex Is A Fat Bitch (DHR, Ger.)

I'm not all that crazy about the vocal tracks (the DHR punk-styled stuff has never been my thing) but 'Need' and 'All Of Us Can Be Rich' are serious hard tracks. The former is a frantic breakbeat with Gina screaming 'All that we need is some sex!', while the latter is slowed down with dirty, raw kicks. Nothing that batters the body like 'Raving Hypospadie', but it's still worth a lot of spins. <fishhead>

Shizuo- Stop It (Grand Royal, US)

The only previously unreleased track to show up on the 7inch's licensed through DHR, and this is an ass kicker. The flip side is 'Sweat' (from the Harder Than The Rest comp), a nice track by itself, but coupled with this one... ooh! 'Stop It' combines crazy hard beats and metal guitar down yer throat, and while you're all saying 'yeah, that's been done' I'll just quote from the intro to 'Sweat' and say 'Have you ever kissed a girl like this?'... give it a listen, all you've got to lose is your hearing! <fishhead>

DJ Dave & The Chicago Hardcore Party Force- v2 (Ruff Beats, US)

I passed on the first installment in this series, but I like this one. DJ Dave (aka Delta 9) is pushing heavy synths around, and I like it. 7 tracks spread across 2 records, and he even feeds us pairs (Punish Tha Sound/ Breakin Tha Sound, Under Control/ Losing Control). Coupled with the track he did for Boostwerk (In The Void) this stuff makes me chew at the bit for the full length album... <fishhead>

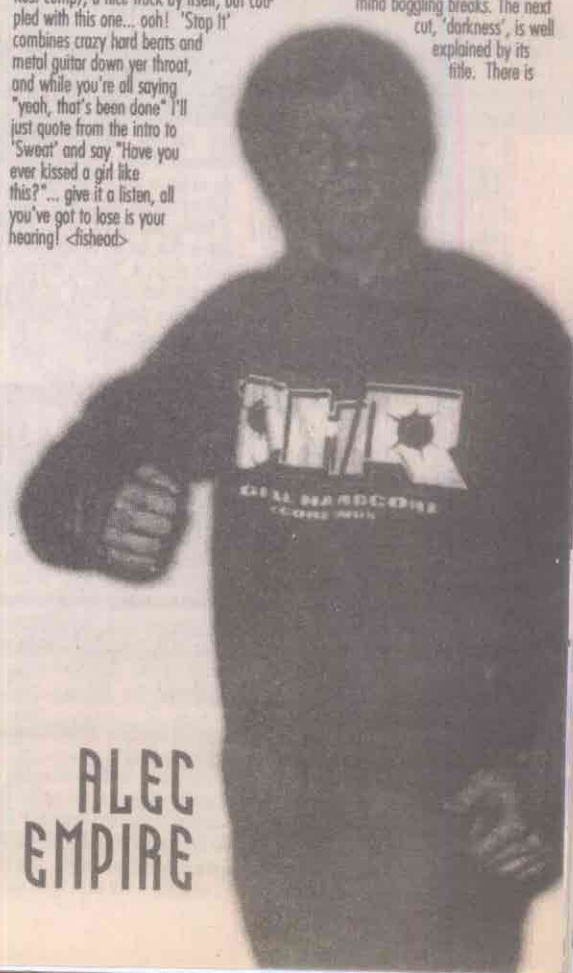
TECHNO

Kikoman- Children Of The Night (Deepfried, US)

This man be impressin' me at a steady pace. Here we have eight tracks of minimal techno on two plates of vinyl. From stomping hard techno to tweaky minimal music to chilled out A&A house, Kikoman drops tracky science with a double pack that will surely satisfy many different tastes. 8/10 <dan>

Analogos Records 001 (Analogos, US)

This is the first release off this label, and it's a damn good record. The first cut, 'slot machine', is tight. It's a good midtempo track with the synths buggin' out, and mind boggling breaks. The next cut, 'darkness', is well explained by its title. There is



not much variation in it, but something about it entrances you. The final cut, 'train of thought', is a little speedier than the other two. It starts out soft and builds up a lot and spews energy all over the place. All the cuts were done by different people so you get some variation of style and sound. <DAG>

Mini Compilation (Acacia, US)

Kelli Hand drops a double 12" compilation with tracks by Rhythm Formation, Code 3, DJ Snooker, and, of course, k. Hand. Both cuts on the a-side contain hard hitting beats with a dark ambience. The flip-side lightens up with 'Serial Image', which is pretty energetic, and 'Drip', which is way laid back, way fresh, and way dope. 'Twins', on the c-side, starts out with an orgasmic tribal break, and finally kicks in with the beats and a progressive touch. 'K2 k4' is a beautiful and relaxing cut that just slows things down. <DAG>

Compiler One (Jackpot, Can)

With the likes of Roland Casper, Cari Lekebusch, Oliver Bondzio and a slew of other European technoheads, Jackpot put together this eight track compilation of impressive minimalist tweak techno. Like rubber bands stretching back and forth through your synthesized mind, these tracks keep you moving not through their amazing structure, but through the art of noise, picking one sound and working it into your mind. It's domestic, so it's cheap, and not one of these eight tracks disappoint at all. get it. 8/10 <dan>

Brixton- Psyquendies (U-Turn)

These Drop Bass veterans show up on the U-Turn label with a weird little EP that features three mixes of the title track: one at 45rpm on the A, two at 33rpm on the flip. The A-side mix manages to keep a heavy-ish kick without it being completely overbearing, synth whistle across the top of the mix in a pleasing manner. This is nothing like the other material I've heard by them: it's nice, but it never really sets the hook. B-side is a little sweeter. The first one has a dirtier, bossy feel with a nice groove, while the second is sort of a compromise between the other two tracks. A little too moderate for acid, a little too cluttered for minimal, but it works great as a bridge between the two. <fishhead>

Blackfoot- (High Test, Can)

Blackfoot is a project of Oliver Barkovic from Steel City Records. This four-tracker opens with 'Pig Tail', and from the beginning you can nibble at the Plus8 flavor oozing out of it. This is techno, boys. Smoothed out, non-abrasive 'squeals' spiral out of the mix like their namesake, and it's all good. My pick for the EP would have to be Full Lotus, although Ebb+Flow cuts it quite nicely during those minimal moods. <fishhead>

Kerosene- Songs From The Wood (Chrome, ???)

Having been featured on the Electric Ladyland comps, Kerosene delivers the second release on this new label. 'Songs From The Wood' is four tracks of noisy breaks. The beats are buried under heaps

of tinny high-hats and cymbals. It's the kind of thing that compensates for my loss of hearing in the upper frequency ranges. The tracks manage to be pleasant enough for most of the record, with 'The Woodchuck Says No!' seeming to be the most palatable. Try to restrain yourself from launching into 'Catweazle Suicide', though. The smokers wouldn't appreciate it! <fishhead>

Future Sound Of London- My Kingdom (Virgin)

This is the first single off of the Dead Cities album. At first I was disappointed, I thought that 'We Have Explosive' would've made a better choice (a remixed version does appear on the Wipeout 2097 soundtrack), but after listening to the mixes I'm a changed man. The track has been separated into four parts, the first of which is an eleven minute monster that occupies the first side. Chilled out beats and brilliant use of the stereo image (do yourself a favor and try this in headphones), however, make it seem like it's not long enough. Side 2 picks up the pace providing smooth jungled out remixes, the second of which (part 3) is the one I'd recommend leading to dance floors. <fishhead>

Hawtin - Concept 07:96 (Plus8, Can)

Tracks 13 and 14 in the series of 24 tracks spread out over 12 records, and these are two of the more interesting ones to come out of the series. 13 has a nice beat to it, although I'm thinking it would have to be pitched up and tweaked through an EQ for maximum effect. It's a little too slow and only halfway jumps out at you, but maybe that's what it's supposed to do. The flipside is 14 and has a similar feel to FU2, but without the heavy kick. You know, the sounds that conjure up images of large air bubbles rising to the surface in slow motion. Again, I'm thinking that this one could do with a bit of fiddling with the EQ knobs... it's got a brilliant flow, but not enough beat to really lure people in. Layering this over a deep bass kick could have 'em flocking for the floor, though. Once again, it's music for mixing. <fishhead>

E.A.R.- Phenomena 256 (Sympathy For The Record Industry, ???)

Compilation of previously released tracks by Sonic Boom (ex-Spacemen 3). Washes of severe atonal drone ambience and general noodling are what Experimental Audio Research are all about... some people will turn it off, some people will find it hypnotic. I'll just sit here and get lost.... oh yeah, if you can find the vinyl do so, 'cause the artwork is hella different than the CD sleeve, and it's worth the extra effort (trust me!). <fishhead>

Circuit Breaker- Final Release (Probe, Can)

Richie Hawtin fulfills an old fantasy of mine by releasing a new batch of Circuit Breaker tracks. Unfortunately, it looks as if this may be the end of the line for that pseudonym as he shuts the book on the Probe label. The seven tracks are a fit

ting eulogy to the Probe label, they even feature the UR styled inside-out playback that Probe used on several of the earlier releases. The sound is the most important thing though, and this release harkens back to the distorted beats of Trax-X. Things are slowed down to around 130bpm, but the basslines are addicting and the drums are straight-up and DJ friendly. Pick it up for posterity's sake, or just 'cause the tracks are nice. <fishhead>

Joey Jupiter - Blood Suck (Drop Bass Network, US)

The man behind New York's Digital Hut shoots his wad into the midwest and conceives a bastard child of a 12" on the DBN label. 'X' opens the record with an odd, electro-ish sound that's got some serious grit in it. About a 1/3 of the way into the cut it suddenly reverses and the sound flies at you backwards for a bit, then it flips around again. Props for the head play. The other three tracks ('XX', 'XXX' and, of course, 'XXXX') continue along the same course, and each successive tune seems to drag a bit more gear into it's creation. This one should turn a few new ears onto the DBN vibe, while putting smiles on the faces of those who can't get enough of that gritty, dark acid style. It's also worth noting that the photo of Manson with 'Acid is groovy' scrawled across his face is a surefire conversation piece. <fishhead>

Bonux - Weird Planet (Onesider, Belgium)

Malik B (of Frenchtraxx) presents us with 4 delusional dreams and nightmares on this Bonzai offshoot. The studio that created these offspring must have some controls in the underworld, since they seem to be on a grim, haunted mansion tip. Malik definitely knows how to abuse a speaker system well, as well as work a crowd into trances and trashing their feet into the floor. Listening to this record sounds like a rave-opera at times, except the dancers are the unsuspecting players in this story, falling prey to the these sounds encompassing their very helpless souls. Key attention is to be paid to 'Autodriver' which runs you over like the roadkill you will soon become, with a menacing beat, sound effects, and the other good stuff that helps mosh your brain into the concrete in the positive spirit of environmentally-conscious bird food. <sd>

Umek - Zet Ljubljana (Zet Record, Finland)

Blessed those creatures who come from within and set forth MINIMALISM. From Basic Channel to Surgeon and Regis, the organ stab has morphed into different shapes, sizes, distortions, and flanges, and Umek is here to take it a step further. Instead of relying on a single organ line to sweat the bodies, he constantly keeps it tweaking up and down as the thump keeps the pace. Check the other side for more migraine mesmerization as the morph minimalist keeps the repetition flowing and your hand firmly on the temper tantrum trigger of terminal tanzolization. Make sure to keep your straitjacket tight for the ride!! <sd>

Monrella-Zet Helsinki Vol 2 (Zet Records, Finland)

The Detroit invasion has spread internationally as the armies of Jeff Mills, Robert Hood, and Joey Beltram speak out in musical words of looped rage. Monrella here, for instance, lashes out a menacing pair of trax that have you foaming at the mouth like a laboratory animal, begging for a pause from the nonstop punch 'n groove that has kept you on the floor from second one. Fountains of sweat and pools of sexual desire will mount to a zenith as this record takes its course. So bare some skin in carnal glory as you partake in the Helsinki ritual of cerebral intercourse. <sd>

Spinning Atoms 3 - Enhanced Velocity (Re-Load Records, Belgium)

Spinner and Drake are at it again, displaying a fantastic array of proton physics in the form of elusive fog pounders. Re-Load consistency as usual, with excellent production and chemistry occurring in this laboratory experiment gone havoc. Beware of these virtual mutts on the hunt for crispy rawhide circuitry, because once they sink their rabid fangs in you, there is no hope for escaping the phantasm that freaks and foreplays your phrenetics until optimum orgasms overflow your arifices. Pay attention to 'Your Flexible Friend' who lives deep in the strobes of your deviant dancing personae, and speaks in tones of racing pulsation and illustrious ion impositions. <sd>

Les Sabotages - Secrets (Bonzai Records, Belgium)

Bonzai creativity represents!! Les Sabotages display a mythical 4 tracker sure to please many ears, and render others speechless. The A-side is dedicated to the rave DJs with kickdrums in their blood, as the 'Secrets' are spoken with a vocal mix, quite a shock for this mainly instrumental label, while the flip is highly transcendent trip-hop for lounge rooms where you spend endless hours floating on purple, plump, puffed-up clouds till you run out of dreams. I believe Carl Cox has played this record during his Canadian set, if that gives you a hint of this pumping power. <sd>

Jones & Stephenson - DaGrooveinfrancentalphunk EP (Bonzai Records, Belgium)

The kings of Bonzai style Mayday trance are back from a long hiatus, and it makes you wonder what they have been doing all this time when they unleashed this chemical disturber on the record shops. Nothing like you'd expect after the first 4 Rebirths, but don't give up hope, because they have constructed quite a digital palace of downtempo groovers to freak your phrenetic funk infatuation. This sounds like it would be much more situated on the Bonzai Trance Progressive label, but nevertheless, I shall examine... The Final Rebirth' sounds like a synthesizer is passing through heaven, judged by purgatory, and sent down to hell and you're there for the whole ride. 'Cold Stoned Funkmachine' is some seriously bugged-out trip hop that sounds like Terminator X on too many hallucinogens. 'Gumminging'

has the typical Jones & Stephenson strings that rovers across the globe seem to enjoy so much, riding a long bass-bumpy ride into the sunset. Nice effort on a new style, but I still miss the old hard-trance from these masters. <dan>

Hardfloor- Beavis At Bat Remixes (Harthouse, Germany)

One of the better cuts off the recent 'Home Run' full length is back... 'Beavis At Bat' rounds out a year of great material from Oliver Bondzio and Ramone Zanker aka Hardfloor. Picking up the remix duty are Junior Boys Own stompers Swag, Harthouse label mate Patrick Lindsey, as well as the illustrious Dove Angel. Both Swag and Pat Lindsey deliver the funky goods in a major way- pumpin dancefloor material of the hard house variety. Dove Angel's mix is relatively decent- faster and mildly harder.... and the original is here in case you missed the album. Great record. <Brad>

HOUSE

Dirty Harry- The Up North EP (83 West, US)

Absolutely Bumpin' EP from the notoriety gaining 83 West label... this is pumping jazzy house music with a very Todd Terry percussion feel to it. The kind of house music that you jack to rather than groove to. Probably the most interesting and noteworthy track is 'Let the Music Play (instrumental mix)' with it's fantastic hard-ish drums and jazz-fucked guitar layered for mass appeal. Each of the five cuts have their elements making this an outstanding twelve inch from a label to watch your back for. <Brad>

The New Heights EP (On A Sneak Tip, US)

I was a tad disappointed by this- hoping for material of the excellent hard Chicago disco mix, one gets a collection of some very mediocre cuts. This is house music for certain, but it does nothing new and doesn't grab one's interest with the things that it does do. Nothing to kill yourself to but I certainly wouldn't rush to get this one. The most useable track is... well you won't catch me dropping any of them any time soon. <Brad>

Let's Go Disco Remixes (Digital Dungeon, US)

Remix duty gets taken up by midwest heroes DJ Sneak and Derrick Carter- with dandy results. Sneak's mix is typical Sneak- slamin dancefloor jackin' sound-tracks with disco stabs and raging 909 hi-hats full swing. The illustrious Mr. Carter creates an interesting product with his Red Nail mixes- piano laden hands in the air vocal cuts with some fellow rambling on about disco dancing. Not the best that Derrick's ever done but we must say it's decent. Sneak once again hits the nail right on. <Brad>

Killerloop- Someone remixes (The End, UK)

Well. This twelve inch is certainly a novelty to have if only for who does the remixing. Detroit's Stacey Pullen steps up in fine form with a kind of chill techno house interpretation of the original; produced by

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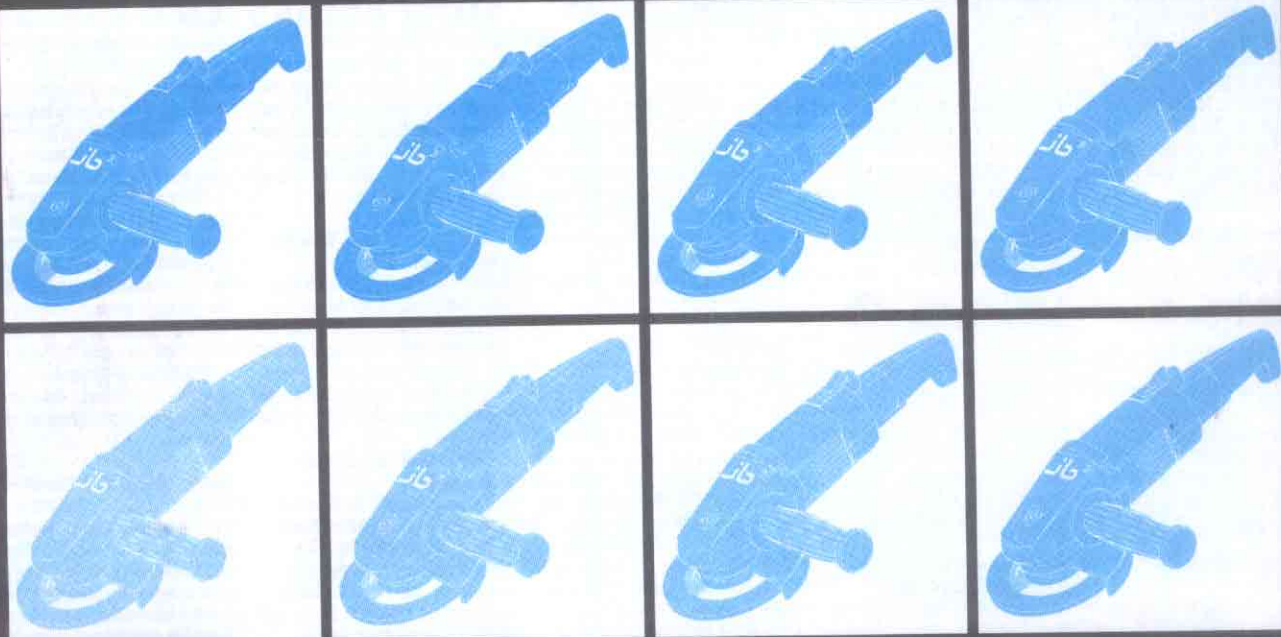
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Fonda Rae- Living In Ecstasy (Wave Records, US)

Vocal cut of 96? Well... it's neck and neck with Boris Dlugosch. Coming out of Francois Kevorkian's kickin' little label called Wave comes a pleasure of a cut. Dr. Kevorkian's Groove Edit is the obvious choice of DJ's that seek massive amounts of girths workin' it. Beautiful vocals, funky basslines, and some well placed keys make for a massive tune. Flip for JC's ecstasy dub which continues on in a fist in the air jumpin' house music way. Good Good. <Brad>

Kool Life Ep (Downtown Records, UK)

Yeah it's me, just calling to let you know that the Hustlers Convention are back with another bangin' disco anthem EP. This one is certainly nothing more than an obvious "grab some old records...cut em up and add 909" kind of a record. However, it works really well and, as always, the Hustlers Convention make it frankly funky. 'Run, Run, Run' is the players choice with filtered loops and more sing along opportunities than one can imagine. <Brad>

H-Man- Fiesta De Disfraces (Chilli Funk, UK)

This is a label to watch... and this is a record to get. Absolutely slamin' smooth trippy Nuphonic style house music from Mr. Howie Horowitz. 'Howie's Dark Dub' is the one to watch... it's synth wash laden break downs, banges, and disco stabs make this one a member of the Massive "Best of 96" club. Can't wait for the follow up. <Brad>

Julius Paap- Astral Wave Ep (Yellow Productions, France)

The French certainly have made their mark on the music world this year... Daft Punk, Versatile, and the like. One of the labels leading the way is Yellow... the unit responsible for the seminal Dimitri from Paris LP. This four tracker features one side of broken beat, Sanfran style mayhem whereas the other side kicks some bangin' funky flavour. Vous le vous fuckin' o' give it up for the boulangerie. <Brad>

Whirlpool Productions- Disco to Disco (Ladomat, Germany)

From one of Germany's most consistent house labels comes yet another kicker. Three tracks- the original probably the most interesting version, very very disco in a kind of fucked up way... the kind of track a couple guys got really drunk and made on a Monday night at 3am. DJ Pierre cuts a Wild Pitch mix which is nothing groundbreaking but it does the trick. This is a good record to have just for the novelty of it (once you hear it, you'll understand). <Brad>

Shakedown- Orkestra Galactica (NASA, UK)

This is the first I've heard of this English label, and an interesting twelve inch it is. 'Orkestra Galactica' is the highlight- a disco trip house record which could easily find it's way into a set of Nuphonic Records and Crispin Glover shit. Flip for a sort of jungle track... thick shit with a strange beat. One probably would want to stick with the flipside on the dancefloor and keep the pseudo jungle for home listening. Not Bad. <Brad>

A Man Called Adam- Que Tai America? (Prescription, US)

Well, not exactly a new song by any stretch of the imagination, but it's a new set of twelve for the newly restructured Prescription label of Ron Trent and new partner Larry Heard. At any rate, this is A Man Called Adam at their finest... pumpin' deep and jazzy house music- four mixes all of which are usable in the best sense. Best mix - DC Dub Edit 2. <Brad>

Mannequeen- I Feel Diva (Progressive High, US)

The second release from Jack Elliot and Herman Santiago under the Mannequeen moniker. Pretty bangin' New York hard house which continues in the vein Progressive High has been going since it's conception. The vocal-less edits and beats mixes are probably the most attractive cuts for the DJ's- nice transitional tracks for those peakin' set moments. Check the acapellas for a little DJ tool maneuvering as well. Good. <Brad>

Future Legends (Definitive, Can)

Whoo-Whee, I'm drunk, so hang with me. A damn slammer jammer from the Definitive posse, though some of you straight faced fucks may not think so. Check 'I'm Gonna...', a slamin' four on the floor breakbeat (what?) acidic slammer with mellow overtones. A very devious dancefloor track. Flip for 'Turn Me Up', a slamin' percussive hard house/techno workout with excellent distorted percussion. Very nice and well worth the monies. 8.5/10 <dan>

Spacetime Continuum- Selections From Remit Recaps (Astralwerks, US)

Four tracks here from the magnificent remix album for 'emir ecaps'. The A side holds the Carl Craig remix for 'Kairo' which is uncannily aggressive with it's chunky percussion and subtle overtones. Also on the A side is the 'Absolut Black' remix of 'Kairo' by Subtropic. What starts as a half tempo trip hop beat slowly works into a tek style abstract jungle song that carries some of the tones of the original but has more of a minimal and mixable sound. The B side has the Herbert mix of 'Movement #2', a fine reworking of this already great track that has a definite potential to become a standard in early morning come down house sets. Along with the Herbert mix is a live version of the same track by Jonah Sharp himself. The one has all the makings of a great Spacetime track, and that is in indeed. 9/10 <dan>

Tracky Boys present The Jam 1 (Honolulu United, Canada)

Honolulu United? This label (if you didn't know) is a division of Ontario's Stickman records. At first sight I wasn't sure whether to listen to this or not, considering Stickman has been doing stuff that sounds a little too west coast for me lately, and the title sounds like a recipe for cheese. But no, my droogies, this outing is quite good! Two cuts soft and moody, and two hard and hairy make this piece a very nice little number for one of Stickman's new subsidiaries. But why Honolulu? 8/10 <aldente>

Shorn-anian - CGR #103

Red-Blackness - CGR #104

(Chicago Groove Records, US) Quality clunky-rhythm house from you-know-where. Nothing really innovative here, but these two records are very well produced and have a sound all their own. My favorite is CGR 104, a deep vocalized but hard drummed plate that I know they're gonna love down at the club. I don't have any more info on these, so check 'em out for yourself. 7/10 (overall) <aldente>

DBG Project 2- (Dancemania 186, US)

Mr. DJ Deon on the wax once again, word is bond. Side A delivers two hard tracks that are thick in melody and percussion yet simplistic at the same time. The B side is of the ghetto variety and full of that raucous booty-call talk that is certain to make you giggle. Look for it, it's worth the bills. 9/10 <aldente>

Abstract Beating System- (International House, US)

Track 1 on this plate uses samples from Deyewitness' rave classic 'Observing the Earth', but fails to add anything to it. Track 2 doesn't do much for me either but then flip it and open a whole can of whip-ass with the main cut. Brilliant. It just plods along with a little vocal bit that somehow manages to build the track into a wicked climax that blows up into this crazy ass synthline. Yeah, I know that sounds like a promo for Die Hard IV, but it's really that good. The last track's quite a dirty too. Two points for IHR! 10/10 <aldente>

DJ. Vitamin D/ Ben Pound- The Lift (Daisey Age Recordings, US)

Damn, we're all over the Vitamin D's ditznic this time. This record (just like all his tapes) truly shows that D and his brothers know how to do it properly. The main cut starts out as a acid house track, but they've got more than just that on their minds. It drops out to a sample (give me a mothafuckin' breakbeat!!!) that does all kinds of nutty things, all the while building, and building, and building (hence the lift). And that build doesn't wind up being a let down. At the pinnacle is a breakbeat that will even make Omar Santana wet his pants. If you like powerful music of any form you must have this. 10/10 <aldente>

SLOW BREAKS

G:Netic- Plasticity (Smile, US)

A very smooth moody ambient record that carries a tempo of about 120 Bpm. Swirly chords, low undulating basslines, a beat that isn't really there, this is some excellent abstract techno. The only thing I can compare it to is the recent Basic Channel offshoot stuff. 9/10 <dan>

Violet vs. Mantronik- Burn the Elastic (Smile, US)

Another re-release from Smile, bringing more quality tunes to the masses. 'Burn the Elastic' is a pretty damn popular slow breaks track with a rubber band bassline that is deep and funky up at the same time. The remix is a bit slowed down with nothing really new added. 7.5/10 <dan>

Techno Animal- Unmanned (Chrome, ???)

Justin Broadrick (Godflesh, Sidewinder) feeds us the virgin release on Chrome records. Slow, dirty trip hop. They played it at 45rpm in the shop, but I knew better. This is the shit. Garbled vocals samples, filthy beats that are muffled in their own distorted mess. Sweetness, what would I do without you? Here's to a promising future! <fishhead>

Hard Hop Heathen- Pure Havoc (Tricked Out, US)

More 'hard hop' from Omar Santana. What we've got here are two funky breaks tracks done the way only Omar can. Lots of acid, beatboxes and old school hip hop samples. The title track does have a bit of an over extended build, but the flip side makes up for it, as does two healthy bonus beats from each track. Sure to please anyone familiar with Tricked Out. 7/10 <dan>

HIP HOP

Royale Flush- Worldwide (Blunt, US)

The first solo release from Queens' Royal Flush. 'Worldwide' is a song produced by L.E.S. which features a strange, yet catchy, high-pitched violin sample. The track itself is an introduction of sorts, giving listeners the 411 on who Royale Flush is and what he's all about: If this release is any indication of things to come, then Royale Flush's forthcoming LP, 'Ghetto Millionaire' should be a very hype album. <ray>

Jungle Brothers- How Ya Want It (Gee Street, US)

The Jungle Brothers have been making music since what seems to be the beginning of hiphop. One of the founding groups of 'The Native Tongues' (along with De La Soul and A Tribe Called Quest, the JB's continue making music the way the Tongues have been doing since the 80's- concentrating on love, fun, and the positive sides of life. On this track the Jungle Brothers once again join forces with De La Soul, returning to the way it was- with just pure no nonsense hiphop. Look for the JB's upcoming full length release entitled 'Raw Deluxe', I don't think we'll be disappointed. <ray>

CD's

Spacetime Continuum- Remit Recaps (Astralwerks, US)

Another mind blowing escapade from Jonah Sharp, but not really from Jonah Sharp. 'Remit Recaps' is a disc of eleven remixes from the likes of Autechre, Carl Craig and a host of lesser-knowns that put a spin on the themes from 'Emir Ecaps'. Still carrying the moody feel of the original album, Sharp's music is taken and made either more dancefloor oriented (in the case of remixes by Carl Craig, Herbert and the sparse jungle of Subtropic) or even more abstract (if you can imagine that). This is not catchy stuff, and it takes a while to become accustomed to, but buy, listen, and find out... this is amazing stuff- stayed in my disc player for nine days straight. <dan>

Robert Gori- Watch The Great Copycat (Disko B, Germany)

First off, Disko B is doing a lot of cool stuff and it seems as though it's slipping by a lot of American techno heads. Never quite sticking to one flavor, over their last ten vinyl releases they've run the gamut from super quick Cologne style techno, pounding Detroit house, swingin' house, distorted electro, and everything in between. 'Watch The Great Copycat' is a good example of why Disko B is a label to watch. Starting with the insanity of 'Insekte', a chaos techno jam that is tight beyond belief. Through the course of this album, Gori steadily bores the listener with underdeveloped minimal works, only to slap them back awake for spiraling speed disco tracks that give new meaning to the word funky. Well worth checking, but may take a little picking through tracks before you really like it. <dan>

Kraftwerk- Electric Dimension (Hypnotic, US)

The first time I heard Kraftwerk, I was a bit turned off. The press release stated "...the Swedish Chemical Brothers...", and that's what they sounded like, an impersonation of an already tired concept. So, that in mind, it took me a while in getting around to actually giving their full length debut a listen. So much for pre-conceptions. 'Electric Dimension' is a strong album with quirky electro all over the place. From one peek at the cover, and one check of the band name, you know that this stuff has a definite Kraftwerk influence. Stark soundscapes are torn into by crude sounds and overcast textures. Don't get me wrong, the beats keep the bump in the funk, so even though this is a listening album, it dances around the mind, which in turn may just lead to you jerking around the house. Nineteen tracks, seventy five minutes of good music. <dan>

Spin Control- San Francisco Dance Collective

This is a collection of many different styles and sounds of artists from the Bay. This CD contains the talents of Freaky Chakra, Bassbin Twins, Seraphim Odyssey, and Mephisto Odyssey to name a few. They all throw down different styles ranging from trance, to acid, and house. The music is only the half of it. It also con-

tains a program that allows you to mix with two turntables on your PC. You are supposed to be able to separate each track into its individual components such as: kick drum, percussion fills, bass lines, etc. The screen displays two turntables with a crossfader, along with a few other controls. Its done in real time and can be played back at any speed. You can also save your songs on disk if you like. The program is user friendly and a lot cheaper than a pair of 1200s. For all you computer junkies that want to spin, but don't want to spend the money for turntables and all that other stuff, buy this. <DAG>

Final-2 (Rawkus, US)

Stripped down ambient with some of the material bordering on white noise. Certain tracks hold a very minimalist approach to the field of ambient, with piano keys reverting and floating alone for long stretches, creating a very warm feel, only to be jumped into the next track where a world of cold tones slowly fluctuate and turn into pure evil as you day dream to this non-music. Non-music because this is just something that is there, waiting from the speakers, almost meant to be ignored, and in that way this is music that plays with emotions, because once it is not consciously listened to, the mind is free to indiscriminately take this odd mixture of warm and cold in, and sway around to this beatless escapade. A very interesting recording that deserves more attention than it is getting. <DAG>

Lull-Continue (Relapse, US)

Continuing on the tip of non-music, this disc takes things even further. One track one hour and two minutes of pure hell. This is the music that plays in the background to your nightmares, and if you don't believe, listen to this while you drift off to sleep. While I have slept to this disc on repeat I have dreamt of mutilating, being mutilated, hangings, shadows following me, eating humans, and about a million other things I'd prefer not to mention and you'd prefer not to hear. An ever evolving piece of drifting white noise and resonating backdrops, this is goosebump music created by none other than Mick Harris aka Scam. Although 'Continue' fades away over the course of a listen, or listens, as it should be experienced, it never goes away and creates an atmosphere of time lock when listened to in volume. Soothing and alarming at the same time, this is not in-your-face noise but instead sound for the dark dusty corners of the dreariest minds. Noise and ambient fans alike will find this completely satisfying in an uncomfortable way. Not to be passed up, but surely to be slept on. <DAG>

Natural Born Techno- The One (Never, US)

So the title is a bit cheesy, but this grouping of unknowns turns out a compilation of absolutely slamming tracks. Although the vibe shifts around a bit, each selection is quality, whether it be groove trance, barnyard mayhem, or an eight minute long distortion acid jam fest. Starting with a bang, this disc emits smooth trancey moods that have me jumping around the house on a regular basis.

Proof that a big name doesn't matter, the music does. <DAG>

Ranch Relaxo All Stars Vol. One-Hygiene Mental (Disko B, Ger)

Way out west up in them hills hides Rancho Relaxo, home to shirkicking hillbillies and cheeseball ambient warriors. From the minds that have brought you such amazing names and projects such as Abe Duque, Kirlan, Prototype 909, Unit Park, BFMF, Disintegrator, and a host of other fine rockabilly projects comes this high falootin' trip into country and western space music. Eighteen tracks of pure campfire classics (if you're a huge acid casualty) and honkytonk mayhem. Okay, really, this is some chill ass ambient that has stayed in my bedroom CD player for a long ass time. Yeah, bedroom music, get ya laid music (or in my case, get ya masturbated... again). How do you describe ambient? How do you describe a CD with long droning, relaxing tones, spaced out blips floating stereoscopically around, sparse soundscapes and cover work with that true 'Hi-dee-ho, hub-a-dub-a-ding-dong' feel? That's how. Buy it, love it, Abe it. <DAG>

JB3- Close Grind (Novamute, Can)

One thing can be said about Joey Beltram's music is not subtle. It is what it is, no extras attached. That in mind, 'Close Grind' is a great set of nine hard techno tracks, and don't mistake these for songs. The music by JB3 aka Beltram is funky in a very synthetic way. From the get go, these tracks slam you into fifth without waiting for second, third or fourth. Within the first thirty seconds of each piece, the cards are played and the groove loyed, and a damn fine groove it is. Whether it be the almost trance of 'Believer' or the swing of the opening 'Time', this shit feels like the year 2020's answer to disco. <DAG>

Delta 9- Disco Inferno (Earache, US)

Has there ever been a hardcore/gabber artist actually capable of creating a whole album? And not only an album of tracks, but one with a direction, an over all feel. Until I heard Delta 9's 'Disco Inferno' on Earache, I highly doubted it. From start to finish, there is not a single dry spot on 'Inferno'. Old fans will remember material like '246', 'Real Hardcore', and a couple reworkings off of the 'DoomzDay EP'. But, don't be confused, this is not a bunch of rehashed tracks placed in some random order, this is a thought out album with a lot of new material that plays together well. In many spots, the tracks are jointed together by noise scapes that push the boundaries of what hardcore is. Earache is also doing a pretty good job of marketing this seemingly unmarketable music. Instead of giving some cheesy bio, they're simply giving a background and letting the listener decide. I wonder if Spin got a copy of this. <DAG>

Dagon- Noldunjusta (New Dog, US)

Strange ambient tones float around. I can't decide if this is under budgeted or part of the lo-fi movement. Either way, I

think I like it. Twelve tracks from SanFran that definitely set the mood for these dog days of winter. Spooky moods, rhetorical voice samples, cheap sounding synths and a lot of soul. 'Huff ass' <DAG>

Macro Dub Infection (Gyroscope, US)

Okay, take Bill Laswell, Prince Paul (of De La Soul fame), Jammin' Unit, Alec Empire, and a boatload of other producers, tell 'em to get ass monkey abstract, and you've got a handle on what this disc is. Dub it is not, but maybe a little. Two discs, two and a half hours, three lesbians (whups, better turn the VCR off). Although most of the music here sticks to a general feeling- that of tripped out techno, stoned up synthetic reggae never lets you sit still. The hardness of it keeps the head banging, but the smoothness and the swing of it keep the ass jiggin' <DAG>

Banco De Gaia- Live At Glastonbury (Planet Dog, UK)

An amazing recording of some amazing music. Recorded live straight through (except for a little cut where a sample failed to clear), this is one of the cleanest and most inspiring live works I've heard. As the trademark train whistle blows, you hear the crowd start to get loose, and from here it's a blast of true trance music. Down tempo and piling influences from everywhere, Toby Marks aka Banco De Gaia produces a flow seldom created in a live techno show, and the great thing is that the crowd is there, roaring along, and none of the sound quality is lost. At just over an hour with nine intertwined tracks, this disc breathes with familiarity for any old fan and sweats originality for the old and new. Just like being there, without having to deal with the fat pants. <DAG>

Strangely Arranged- Vol. 1 (Communique, US)

This newest compilation from good ol' Woody McBride has what is probably the most appropriate title of anything I have heard in a while. Containing over thirty tracks from with the efforts of such artists as Derrick Carter, Mystic Bill, Damon Wild, Dan Bell, Chris Sattinger, Woody McBride, and too many others for me to mention them all, this two cd set delivers as suggested a wide variety of styles in the electronic arena semingly with no rhyme or reason, but with such a wide and diverse array of styles and musicians, I don't see how there really could be. Although I don't particularly care for many of the tracks there are some absolute gems. And this with much varied material the odds are that anyone can find something they will enjoy. What you are getting here is the product of a lot of talented people with their heads on their shoulders straight. <DAG>

MobbDeep- Hell On Earth (Loud, US)

The long awaited follow-up to their INFAMOUS album has finally arrived! Once again Prodigy and Havoc brilliantly capture the feel of life in the streets through their clever use of metaphors and straightforward vocals. 'Hell On Earth' is actually the Mob's third release, and is an excellent example of the group's ever-evolving

style and growth. The album consists of fourteen tracks featuring several guest vocalists including Big Noyd, Nas, Method Man, and Raekwon The Chef. The first track- called 'Animal Instinct' features an ill-ass guest performance by Ty Knitty and Gambino- who blow up the fuckin' spot! This is an album DEFINATELY worth checkin' out. <DAG>

Westside Connection- Bowdown (Priority, US)

The Westside Connection is Ice Cube, WC and Mack 10. When I first sat down to listen to this album I didn't have very high hopes, or even a bit of interest for the vocalists, but never-the-less, I cracked open an ice cold Guinness Extra Stout, cleared my mind, and began to listen with an unbiased ear. The CD opens with an intro entitled 'World Domination'... speaking upon the unstoppable forces of the Westside Connection. I braced myself for the worst, and listened on. About five tracks in (and two more Guinness), I found myself surprised- this was actually a pretty solid CD. I mean, aside from all the East coast dissin' and people yelling 'westside' every two minutes, this was actually a tightly produced album. There were no cheesy gangsta G-funk organs, no R&B vocalists, and not even one wack ass fictional gangsta story. Shit, this was kinda nice! Just then Krazy K came over, and we sat drinking brews and listening to the rest of the piece. All and all, I realized that from Bowdown to Hoo-Bangin', the WestSide Connection wasn't too bad. Later on, more of our friends arrived and we set off to go to a house party. On the way down the stairs of my apartment building, I hit my head on the ceiling and was off to the Emergency Room to receive five staples to seal my head laceration. We still made it to the party though, and later, while telling the tale of my bandaged skull, I thought of the WestSide Connection. In particular the song Bow Down... I chuckled at the irony. <DAG>

Redman- Muddy Waters (Def Jam, US)

Straight from NJ representin' the Def Squad clique comes Redman with his sophomore release 'Muddy Waters'. Damn, this is a fresh-ass album. Produced primarily by Redman and the GreenEyed Bandit (Erick Sermon), 'Muddy Waters' takes you on an abstract ride through a bizarre lyrical realm which can only be created from the mind of the Funk Doctor himself, Reggie Noble. Particular tracks that deserve special mention include 'Do What Ya Feel' featuring Jonny Blaze (aka Method Man), 'It's Like That', with K-Solo and Case Closed with featured vocalists Rockwilder and Napalm. Since it's release I haven't been able to take 'Muddy Waters' out of my walkman- it's just straight up dope! Even narcoleptic headz can't sleep on this one. <DAG>

The Roots- Illadelph HalfLife (DGC, US)

Philadelphia based group, The Roots, return with their unique sound of jazzy hip-hop- which relies more on the creativity of its members than on samples. The Roots make use of a live band- a cool change from the typical DJ/rapper combo

that has become the norm in today's hip-hop scene. The R and Black Thought shape The Roots lyrical framework while Malik B and Leonard Hubbard combine to form a solid foundation through music which, when combined, creates a very solidly structured sound. 'Illadelph HalfLife' is a real smooth sounding LP. Some of the better tracks are: Respond/React, Clones, and What They Do. Also, check for a special guest performance from Chicago's very own Common. <DAG>

Bush Babes- Gravity (Reprise, US)

Bush Babes return (without the 'Da') with their second LP 'Gravity'. This album is quite different from their first release 'Ambushed'. They've gone back to the basics of hip-hop, to encompass values of love and spirituality. The sound on this release demonstrates more of the groups Native Tongue influences, as the crew collaborated with the likes of Q-Tip and Ali Shaheed Muhammad from A Tribe Called Quest, and Posdnous from Da La Soul. 'Gravity' is, all in all, a good album. <DAG>

Originoo Gunn Clappaz- Da Storm (Priority, US)

The latest release from The BootKamp Click, OG's 'Da Storm' continues the tradition of roughneck lyrics set to hard hitting bass-filled instrumentals. This album is an excellent representation of the evolving hard styled Brooklyn hip-hop sound. Executive producers of the album include: Dru Ha and Buckshot (formerly of Blackmoon). Be sure to check out the title track 'Da Storm', produced by Evil D. It's the first single from the album and sets a good precedent for upcoming BootKamp releases. <DAG>

Keith Murray- Enigma (Jive, US)

'Enigma' is the much anticipated return of the Def Squad's most beautifulst vocabulist, Keith Murray. Murray has one of the most original styles in hip-hop. He opts to focus on words, rather than story lines. He basically has a self-centered style, rhyming about himself, his crew, or both, but always with a new, innovative look at words. 'Enigma' is a well produced album with catchy, melodic tracks. One of the best songs on the album is called 'YEAH', which features Busta Rhymes and the entire Def Squad. Don't sleep. <DAG>

Flesh-N-Bone- T.H.U.G.S (Def Jam/ Mo' Thugs, US)

An active member of Bone, Thugs & Harmony, Flesh-N-Bone releases his first solo project, T.H.U.G.S. which stands for Trues Humbly United Gatharin' Souls. This album has many talented producers, and collectively they capture a sound that can only be true to Cleveland's Bone. Personally, I've never been a fan of Bone's harmonized delivery, though I do give Flesh credit for the positivity of his lyrical content. Interesting guest appearances come from Joseph 'Run' Simmons of Run DMC, on 'Reverend Run'; SER-MON, and from Fat Joe, on the song 'No Mercy'. If you are a fan of Bone Thugs & Harmony, I suggest you pick this up. But for those not familiar with the Thugs, you might want to hear a sample first. <DAG>

new york 4 massive

with Brian Karp

the story continues.

Empire

Mt. Vernon, NY
sometime in the fall of 1994

trouble with my focus. Tunnel vision of thought that seemed to bring my every thought to you but true to myself I had to remain live by my name one and I'll take you there the acid house tune sweetly drilled but I know that two's are balance and my unsteady eyes gazed across the warehouse looking for someone I didn't believe existed. Hec was shouting over a slamming breakbeat that had a slight techno tinge. I choked just thinking about the dust that lined all of our screaming throats that night. I could remember everything he was saying as if it was yesterday we all balance on the threshold of pain and pleasure

my mind was being filtered with laser induced hallucinations the dj was rocking it and the crowd was responding with sweat and whistles the space was an old warehouse that was situated in good ol' money earmin' Mt. Vernon on area that had probably never been seen before by this mostly white rave crowd inside the building vending tables were set up alongside a 3d booth enclosing the entire room were huge beams that led up to the ceiling an industrial warehouse where beats were being pressed faster than the most efficient assembly worker a

variety of smoke filled the air things were beginning to heat up as the hours passed and the peak of the evening was arriving for many four four beats settled in my mind as 303 acid lines tweaked my psyche in my mind I recalled a poem I wrote once while dancing amidst strangers and strange thoughts at a party last year underneath the whitestone bridge. Standing at the threshold of morals

the night was THICK
feverish two dimensional thoughts settled in the smoke
I knew and did

after that night my doing was what lay the blueprints to the proverbial soul searching journey that brought me here

Hec called to me but my mind was immersed in the music the blaring of Aphroheads "In the dark we live" in combination with the lights lasers and my extracurriculars steamed my emotions and made me feel liquid I was drifting while dancing faster and smoother I went like a well oiled piston my psyche began to recall the scenario of that very party in the Bronx under the Whitestone that seemed to be one of those moments in life.

It was one of the first parties I was at after it all ended with her man outdoors under the stars I will always remember how empty and relieved I felt at the same time the music was straight up house and it's soulful foundation reached right thru me and made me feel alive for the first time in ages I was no longer numb and emotions were pouring through me as I embraced the pain of loss with the pleasures of unity this party's vibe carried me it was at that point I knew I was hooked the rave scene was for me I was in ecstasy I felt so much positive energy that I was convinced everything was better I hugged a buddy after having this revelation and we continued to dance the night away as the music cut through the open sky of the Bronx and the air from the adjacent water cooled with the shore breeze

the music just brought me closer and closer... a nudge on my shoulder and Hec broke my trance hey lets go twist one he said it didn't take me long to grab my backpack and start stumbling thru the dark after knocking into a few peaceful dancers having a few brief conversations and receiving a lollipop from a friendly raver I grabbed a seat next to Hec on a pile of plywood sheets and he went to work I was staring at the crowd dancing amidst industrial machinery the space was tremendous and the bass echoed throughout Hec finished and a earthy smell began to permeate the air immediately around us a buddy of ours from out in Boston suddenly appeared out of the smoky thick air Pete what are you Pavlov's dog I joked and all of us exchanged hugs I was rushing and felt great all over from head to toe I was in total nirvana man great music friends vibe this party had everything my mind was so far from her far from my usual lonely state far from the everyday raves were it for me music was proving to be my holistic medicine and the three of us sat in silence allowing the beats to mesh with our minds as Hec was passing the funk the lights suddenly stabbed our dilated eyes with its chunky beams what the fuck Pete said and all our hearts sank it was the price that you had to pay for warehouse parties it was supposedly a legal spot and that seemed to be true when the fire marshals left and the lights went down once again upon the 500 plus mass there was a sigh of relief but one couldn't help notice the skeptical vibe that entrenched the ravers maybe it was internal instinct but to and behold not twenty minutes went by and the pigs were back and this time it was for real paranoia filled the air but the police were only shutting down the spot no arrests or beatdowns in sight well when Hec and I hit the fresh chilly NY November air it gave us such a rush that we forgot about the inconvenience and looked towards the next step in our journey it was all good that is until we stepped to the car and found that two fellow ravers didn't know their asses from their elbows when it came to parking so there we were our car was blocked in by two misangled cars we were rushing to no end and their was a cop car directly in front of us Hec

tried to maneuver the car out but to no avail it wouldn't look too good if we got into a fender bender in front of the officers would it now I said to him Hec had enough rationality to comprehend my sentence and we agreed to wait for the respective owners a half hour passed by and at that point we were no longer the happiest of campers a desolate parking lot in a hazy November night and we were at our wits end then two guys started approaching us we thought the missing drivers had finally arrived but the two only passed by the cars and proceeded to ask us directions to the nearby train stop after advising them against walking in the nearby neighborhood they saw our situation and offered us a trade help for moving the car in exchange for a lift to the station we quickly exchanged names and became instant friends we all worked for a common goal and proceeded to pick up the back of one of the blocking cars and moved it a few inches over just enough to squeeze the Toyota thru oh what a feeling! Some sort of redemption and we rushed ourselves into the car on the road the four of us couldn't stop talking about the groove we were all in at the party after what seemed like hours fifteen minutes to be exact we dropped our acquaintances off at the station it was four thirty a.m. and we felt like we were in a movie setting that we didn't want to know about lining the streets of Mt. Vernon were bums warming their hands over blazing fires shooting out of garbage cans the dose of harsh reality steered us back to the highway and immediately the great vibe of the evening was back as we rushed towards home at approximately a quarter after five Hec and I exchanged goodnights and I was alone again and I sat in the quiet solitude of my bedroom rocking back and forth in my lazy boy chair contemplating the long struggle to stay true

all comments are welcome and appreciated
karp06742@earthlink.com
prince to maxine car, cody promotions posse, electric soul records, the chocolate factory nyc, brent i. my ravin home and all those that continue to represent in a time when fake ass hip-hop wearin motherfuckers seem all to prevalent...
be true or get the fuck out!!!!!!
United we stand divided we fall

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590 6367, LEAVE YOUR NAME, ADDRESS, TELEPHONE NUMBER AND ANSWER THIS DAMN SIMPLE QUESTION:

WHAT IS THE NAME OF THE CLUB KEITH FIELDER CO-PROMOTES, AND IS RESIDENT DJ AT? (ANSWER HIDDEN WITHIN L.U. UPDATE).

This issue is dedicated to all US promoters.

This issue of parties being shut down by the authorities is getting out of hand. It seems that no matter what you do, there will be a heavy police presence. It doesn't bother them that many of these parties are 100% legal, being held by bona fide promoters who are trying to make a living. I would like to take this opportunity to thank Translucent Productions for being a professional promotion company. As many of you know who went to their party on November 22nd, Union Jack (booked through Morpheus Productions) was unable to play due to some police lieutenant's power trip, and shutting down the party for basically no reason. This is unfair, and as far as I can see, illegal. The police are there to uphold the law, if no law is being broken then who are they to change it to suit themselves? They are merely civil servants. Beat it! None the less, Union Jack were treated exceptionally well throughout their stay. To make things up, the people of Translucent have thrown another party this month (January) and charged a minimal entrance fee. Performing live was Neil Landstrumm. As we're talking about Promoters, the organizers behind 'Monkey Business' (back in August) at The Roseland, NY at last apologized for their inept behavior towards Keith Fielder. Special Thanks go out to Frankie Bones and Chris 'Creator' for their help.

As far as the London scene is going we seem to be getting stuck further into this commercial stronghold. 'CJ Bolland's' "Sugar is Sweeter" reached No. 11 in the Pop charts. The Prodigy's "Breathe" and Underworld's "Born Slippy" both at No. 1, and this week Orbital's "Saton, live" has hit No. 2. It's good to see these deserving artists receiving recognition, however, as a result major record labels become involved and create acts. Transforming the music so that it becomes commercially viable to appeal to the masses. Enter 'Cheese'. For which we can thank many of the DJ's often featured in magazines such as MixMag (UK). It's been a year of uplifting House

& Garage, and what a load of BOLLOCKS. The antichrist arose in the shape of DJ's such as Judge Jules and Jeremy Healy (believe me you don't want him in the US). 1997 looks as if 'uplifting' Trance will take over the charts. As Paul Oakenfold takes up his residency at Cream. They all act as if they are bringing a new kind of music to the people. Little do these club goers know they are just seeing the end of a long struggle. I remember seeing The Prodigy at The Barn, Braintree Essex in 1989. Nevertheless the parties are still going strong. Universe's New Year Eve Party at the Alexandra Palace was a sell out. Over 12,000 people turned up to see Orbital Live (who played the New Year in). Jeff Mills, Sven Vath, Sasha, John Digweed, Marshall Jefferson, Chemical Brothers Live, and James Lavelle, so who can be surprised. Let's see what 1997 can bring.

NEWS:

* Misjah and Advent tours are being planned throughout the US for the summer. Interested promoters should contact Morpheus Productions.

* Future Sound of London have started up their own record label called EBN. Their first release is from O.I.L. (Leon Marr, aka Arcan 2: Reinforced Rec.) and titled "Slight of Hand". An electronic, ambient, drum n' basser.

* Nervous Records release the new Byron Stingily track titled "Get Up", produced by Paul Simpson, and Zack Toms. It will feature remixes from Roger Sanchez.

Nervous will also be releasing an updated version of the Donna Summer's classic "I Feel Love", being resung by Inca King, and produced by Prince Quick Mix.

* Tim Taylor's 'Planet Of Drums' releases No. 7 in the series, a double pack from Hyperactive.

* Dave Hedger/InnerSphere has started up a label with InterGroove called 'HardTrax'. Their first release will be a double A side from InnerSphere and titled "Box In Spaced Out" / "Warmth Of Confusion".

* Massimo Vivona has his second release on Headzone out in the New Year, titled "Mini Funk Pt. 2".

* Felix Da Housecat kick started his new label Clashback with a European tour. Chicago DJ's supporting are Robert Armani, Kelli Hand, Claude Young, LA Williams, (who the 2nd Clashback release comes from), Tyree Cooper, and Erik Nore.

* Oliver Bondzio's Jackpot next three releases are: No. 9, Trollin' Dwarf "Play Hooky / Drop"; No. 10, 'Park 1' by a new artist from Dusseldorf (Germany) and co-produced by Oliver Bondzio; No. 11 'Notebook Man' by 2 new artists from Finland.

* Hardfloor have recently finished a Trip Hop LP for Harthouse called "Damn Freak Noise Funk". You can catch them in Chicago in April '97 for Mike Dearborn's party, along with The Advent.

* Ken Ishii's 'Grip' has been remixed by 10 Japanese Artist's (including Ken Ishii himself) and will be released on Sublime.

* COMPILATIONS galore as we go into '97. Subverse have "Welcome To The Future Vol. 4" (featuring tracks from Nue Idol, Union Jack, and Hardfloor). React have "Technohead, Vol. 4", and Carl Cox's next 'F.A.C.T.' series. Kickin' with the next slamming 'Techno Nations Vol. 6', feat. Mark Bell, Universal Addictions, Orlando Voom, Ian

Pooley, The Advent, Joey Beltram, Jay Denham, and so the list goes on. Charlie Hall's MC Projects has 'What Goes Around Comes Around'. And last but certainly not least Eurobeat Club Classics Vol. 4, feat. Patrick Lindsey, Dave Clarke, Blunted Boy Wonder (Steve Stoll), Christian Vogel, Mike Ink, and Mike Dearborn. An excellent techno all rounder.

* Dan Curtin's album for Sublime will be released in February.

RECORD REVIEWS

Before I kick off with this month's slamming releases I would like to point out a printing error in last month's reviews section. The Libra presents Taylor 'Anomaly- Calling Your Name' (Platipus) had Nebula Nine's 'EP' (Carma) review. For those of you who haven't heard the Libra presents... and you are into Acid/Trance/Platipus material, then you are missing out this is one of their best releases to date. On with the new stuff:

"Pitch Controller One" CD Mix

Compilation by Keith Fielder (Imprint)

Resident DJ and co-promoter of London's most enduring Hard House/Techno/Trance night. 'Sex, Love, and Motion' has put together a fine mix of hypnotic, hard hitting House and tough, non conformist Techno/Trance. Features tracks from Massimo Vivona, C J Bolland, Rajuvenation, and Steve Mason, giving you a true taste of the underground sounds.

4 party sausages

"Trance Europe Express 5" (Volume)

The TEEX series continues, but this time I can't help but feel that the word Trance is no longer correct.

The tracks on here are a lot more minimal than you may have come to expect, but still keeping the flag of quality. Things start up with Dean Kavanagh's (under the guise Glamorous Hooligan) "Breakin' Knees". The journey continues down the line of dubbed out abstract electronica from the likes of Ian Pooley, The Advent, Christian Vogel, Neil Landstrumm, Russ Gabriel, Carl Cox, and so the list goes on. Breaking new ground in the eclectic base of European Techno producers, proving that the music continues to grow.

4 party sausages

Gigglatron "SpaceHopper/Re-Entry" (Paradigm)

"SpaceHopper" is a frenzied deep Techno cut around 145 BPM's, while "Re-Entry" is a dark Hard Trance monster that will leave your bottom lip quivering.

4 party sausages

Seducer "Upload/Download" (M-Track)

This one comes from Keith Fielder (I told you to watch out for this guy) and Steve Haley. "Upload" is a banging, Trance track. While "Download" is a deeper Hard House. Both are very hypnotic, so be warned this could do permanent damage.

3 party sausages, and a pig in a blanket.

Roland Casper (Essence)

I can't remember what this is called but it's the latest release on his label, and it is brilliant. The two tracks on the logo side will build up any crowd, and

tear apart the speakers. A definite for all the Techno heads. The flip takes a more subtle approach.

5 party sausages.

Transit Of Tone "Synthesized Therapy" (Intelligence)

This double pack contains everything for dancefloor mania. Covering funky Techno (including a remix of "The Dawning" by The Advent) to frenzied acid tracks. Six cuts of peak time dark, hard Techno/Acid.

4 party sausages, and one 303.

Kulprit "Solo" (Headzone)

Kicks in immediately with a pounding drum building into a brief snare roll. Then it slams back in with a very similar sound to Dave Clarke's "Red" releases. Has a slight aquatic feel and tribal percussion.

3 party sausages.

Morgan Geist "Rotating Reprospective E.P." (Fragmented)

Minimal electronic music at it's finest, with jazz influences. Experimental with erratic drum patterns. Impossible for playing out, but an education into futuristic beats and sounds.

3 party sausages, but only if you're barbecuing at home.

The Advent No. 11 (Internal)

If you are an Advent fan, then this is the sort of release you will have to come to expect from them: harddriving, banging, Techno. My personal favorite is 'West Wave'. Another dancefloor killer.

4 party sausages.

SNACK OF THE MONTH:

Holy Ghost "Manchurian Candidate" (Tresor)

Following up after their outstanding album they chum this sinister EP out. It contains two originals ('Manchurian Candidate' and 'Zixi'), and two remixes ('Chi-Com' and 'Zixi'). Killer kick drums all round. 'Zixi' is deep and features eerie vocals while the remix adds an extra taste of insanity with mad screaming. Drop this in any Techno or Trance set and watch the place go ballistic. Releases of this quality are few and far between.

5 party sausages.

RENEGADE OF THE YEAR

Paul Edge/Smiley People Ltd./Outer Limits

It's taken a whole year but justice has been served. Exactly 12 months ago Morpheus Productions brought Frankie Bones to the UK for a short tour. The first performance was for a promoter called Paul Edge who runs a weekly club night called The Outer Limits. He later refused to pay travel and accommodation costs and as a result broke contractual obligations. Sketchy promoters have to be stopped and we took him to court. He didn't show up for the court date after transferring the hearing to his home town, Bournemouth, 3 hours from London. Inevitably he lost and has now been ordered to pay over twice as much as the original costs were. We later found out that Paul Edge has pulled stunts like this before, with Union Jack, when he didn't even pay them. Watch out for this joker.



Back at yo honkey ass muthafookair. This time around I've only got three labels to update you on, as those hard-heads around the world seem to be a bit slow on returning trivial fax interviews, but next issue we'll be giving the scoop on four (or maybe five) more.

Industrial Strength

Founded in 1992 by world renowned producer/DJ Lenny Dee and his manager Jennifer Williams, Industrial Strength has since spawned three sub labels. Industrial Strength Trance focuses on experimental hardcore trance with a few dancefloor releases included. Ruff Beats is more on the partycore tip with recent releases from the likes of DJ Dave (Delta 9 in disguise), Suicide Squad (whose recent "Fuckcore Pt. 1" was strangely harsh for this label) and The Overlords (Nicky Fingers and Carl Cornicini of DOA fame). Bastard Loud was the sublabel that everyone had assumed was dead until the release of the "Nukom" EP. After that, bam, the hardcore world was hit with tracks from The Bazerker, Manu Le Malin and the Newcastle Posse. Bastard Loud has definitely established itself as a label to be watched, one of those that keeps you guessing and waiting.

According to Mister Dee the future of IS holds wealth and world domination. When asked about the sound his records generate, "ouch" was the only word given, and when asked that all encompassing question "How many monkey's can you fit in your ass?" the response was a simple "About as many as you can fit in the eye of your cock, Asshole!!".... which is

odd, because Mr. Dee KNOWS just what that number is. Have you forgotten me (and our 'special' night) already, Lenny? I feel like such a floozy.

CONTACT:
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Digital Hut

Straight from the mouth of DH kingpin Joey Natali.... "I started Digital Hut in the summer of 1995. I was operating out of my parents basement. I had my equipment, a fax and my MAC. I was shopping some demo's around (mostly in Holland) and I got up enough to cash to press a 12" of some of my tracks. I pressed it and sold 1000 pieces. I was psyched. Our releases have been very spaced out due to finances, however, I am in good shape for 1997 and the releases will be more consistent and frequent. I started the label because I was not getting any takers on the more experimental trax that I was sending out. I wanted to release hard music, but not gabber even though I like that music and listen to that music. The sound that I was making didn't really fit into any of the styles of the labels that I was aware of except for Drop Bass, and I was sending them tracks anyway. Hence, Digital Hut was born. Around March of 1996 Patrick Messinatti (P*Smooth) became partners with me on Digital Hut. We both like the same sounds and he was helping me decide on the music and the moves anyway, so we came to an agreement and both became partners.

"In 1997 we will have 1-2 releases out per month. In early April we will release a Digital Hut CD featuring a track from each release up to the time of the CD release. Some of the upcoming Producers that will be com-

ing out on Digital Hut are: The Hommer Bros. (Japan), Choose (Denmark), a joey jupiter/Doormouse EP, Brixton (Germany), and anyone else that sends me some good trax that we like. Please send demos, we are looking for material.

The monkey count is not in for Digital Hut, but we've been promised a fax when the tally is in.

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BLOOD-N-GUTS

Out of suburban Chicago comes the midwest's hardest (and newest) label. Headed by DJ Iron, A true hardcore fan can only be anxious to hear what's going to come next from Blood-N-Guts, as well as soon to come sub label, Punishment.

When asked about the sounds that a Blood-N-Guts record makes... "mostly the sound of human fecal excretion, tortures, beheadings, hangings, public sodomy, and any other noise that suggests some level of human suffering. Put a distorted 909 drum kit and some crazy synth sounds over that, then crank up the BPM's. You now have a Blood-N-Guts release. BNG for the most part is dedicated to horror/exploitation gabber. I mean hip hop/rap samples have been used excessively. Same with gangsta/tough guy samples. I'm trying to focus more on horror/exploitation type material, not only to add some variety, but also because those are the kinds of movies I live off of and watch daily. In the future you might see a sublabel, Tits and Ass. I think that the kind of music represented by TNA records is pretty self explanatory. ASS FUCKING NOISES, BABY, ASS FUCKIN'!!"

How long has the label existed?

"The label has existed in my mind for a long time. It didn't manifest itself physically until about August '96, a short time ago. I got off my

Dan the Doormouse

in his continuous quest to get your no good softy muff educated in the world of abrasive music.

ass, borrowed some money, and got it going. I put out the "Undead EP", written by myself, and am currently getting the second release, Cannibal DJ, also written by myself, ready for release in late January '97. I think I said the word release way too many times in that sentence. "Cannibal DJ" is a great record, buy it!!! I know that isn't much of a history, but BNG has really only existed for four months. Ask me that question in one years time, hopefully I will have more to report.

Why did you start BNG?

I started BNG because I wanted to have more of an impact on the hardcore/gabber world than just that of an artist/DJ. Not only that, but I have more control and a better sense of the direction my own music will take if I put it out myself. There are lots of labels ripping artists off for their music, especially newer artists like myself. I've been fortunate enough to work with labels that prove to be professional and trustworthy. I will name a few of those labels so you know a few labels to support: Storm (Scotland), Brutal Chud (Germany), Symbiotic Love (USA), and of course, BNG!!! Yet another reason I started the label is the shortage of real good, fast and crazy hardcore. There is so much crap coming out nowadays. Having BNG assures me that DJ Iron and every other hardcore DJ will have something very cool to play in their set!!

What does the future hold for BNG?

The future will hopefully hold many releases and more artists. Right now, I'm not signing new artists unless I am working with the labels they are associated with. I just can't afford to pay anybody yet. Hopefully the future will change that, and BNG will have sufficient revenue to get some new names on the line up. The third release on BNG will be Violent Aggression "King Of The Hill EP", written by Noize Creator, the Brutal Chud modman. That is going to be a kick ass release, I've heard it!!! Also, Punishment will be geared towards hardcore techno, but still accessible to the gabber crowd. The first release on Punishment will be the DJ Iron "Torture Trax Vol. 1 EP" and should be out sometime in February. Cool hard stuff, trust me.

How many monkeys can you fit up your butt?

That depends how you insert them!! If you insert them head first, only about two. Head first, they still have lower body mobility, and their arms and legs are going crazy and it fucking hurts. Especially when they start popping pimples or peeling hemorrhoidal scabs. One time, the monkey started peeling off dried up shit spears from that space between my balls and my asshole. That was my first experience with monkey sodomy, and it almost made me not want to do it again. But, then somebody told me to try it by inserting them feet first. That way you can fit about three or four. Also, that way they can't kick with their feet, but they can use their teeth. When I tried it that way, I got three in and wanted to go for four. His feet got in, and then he started pulling out my ass hairs with his teeth! Man, you do not know the meaning of pain until you've stuck three monkeys up your ass and a fourth one

BLOOD N'GUTS

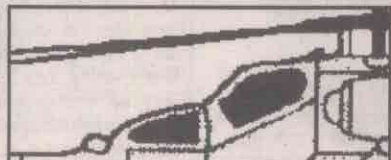
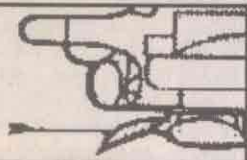
bites off your ass hairs. I recommend having a giant tube shoved up your ass, far up your ass. Then drop the monkey in the other end of the tube, and seal it shut. This cuts off the air supply to the monkey, and he has no choice to go to the cave at the other end. Once the monkey goes in, drop another one in and repeat that same sequence. I've gotten up to 14 this way. My method, there is no fighting, pulling, scratching or scraping, just pure penetration! That's how I do it now.

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THIS GUY SHITS SIX TIMES A DAY.

Hong Kong SCENES >



On the horizon of Hong Kong's 1997 handover to China, this densely populated island has seen its share of laissez-faire way of life. Along with it the ability to import a plethora of Western influences in clothing, music, and other forms of pop culture. Even raving and the techno artists we have come to all love & hate have introduced themselves to many Hong Kong party people in this decade. You're about to learn a side of Hong Kong culture you won't find in Lonely Planet. During a coffee break in the Shatin district of Hong Kong, with the help of ex-DJ turned computer consultant Simon Willson, a British expat in HK, I had the opportunity to learn about the only thing I was interested in during my one-month holiday in southeast Asia. Get ready to redefine the concept of a raver on the other side of the world.

Interview by Doris Woo

Doris Woo: What was/is your role in maintaining the existence of techno music and its scene in Hong Kong?

Simon Willson: In maintaining it, quite minimal; I classify myself as an observer. During the 80's I was a DJ and after an accident I pulled out of that and got into computer consulting. But in the 90's when Hong Kong got introduced to raving I count myself as one of the... informed observers. So it was nice watching a rather bland Disco scene develop into a bit of a rave underground scene in Hong Kong because there is no specific raving venue in Hong Kong.

How were you informed of the goings-on?

Just from my experience from my 8 years of spinning in Hong Kong, watching the club scene, knowing what the people like, so it's like watching if somebody planted a new tree in an old garden.

From my knowledge of the scene, there are two extremes. In America it's still pretty much underground... on the other hand you've got Germany, where the scene has become commercialized... where do you see Hong Kong right now in this spectrum?

It's in a chrysalis form at the moment, if you like, where everybody's been lying low for 6 weeks or so, but initially it started off, as you say, along commercial venture where it was in rather dingy clubs in the red-light area of town...

Wan Choi? [One of the racier districts in Hong Kong, also known as Sailor's Paradise]

Exactly, and the clubs, let's face it, they stank. Started out with two main figures locally in Hong Kong that were really carried the banner for raving. They were Lee Burridge and Christian, and they played down at the Big Apple, and for about six or seven months it was pumping every single night there. It was usually from 10 o'clock onwards, you've got a lot of Filipinos in there, a lot of beer drinkers. But by 2 to 3 in the morning they were already pissed and cleared out, and then the ravers would move in and stay there sometimes until 11 or 12 o'clock the following day!

But recently, because it's caught on a lot more... OK, Hong Kong is very slow, but now they've got a taste for it, they're catching on very quickly... in

the Big Apple if they had 150-200 people it was considered like, "Yup!" and that was between 2-3 in the morning onward. So the club was packed because it was really small, so it's packed to capacity with 300 people. After people started renting out larger discos like Westworld... people would go up to Westworld, they would pay them an amount to rent the disco for the night, and they would charge the admission and ship in jocks from overseas. With larger venues then you can start getting larger amounts of people. For example, with the Ministry of Sound gig with CJ Mackintosh and Pete Heller in a club held that 350 people they managed to get 1200 through the door in 8 hours. So it's probably packed right up 'til about 7:30-8 in the morning and it was closed at 9. It's gone through this process of commercialization; it seems Hong Kong is always quick to make a buck. If there's a buck to be made, boom! They're in there making it. They sucked it out that people are willing to pay up to \$300HK for a ticket, which is about \$40US (\$1US = \$7.71HK). And water in there's like 7 bucks for half a litre. So if you can fit 1200 people through a 300-person venue in 8 hours, you can imagine at \$300HK a head, you're talking about \$360,000HK just on the door... that's not even counting what the club takes over the bar. That's like, if you're paying a DJ that much money, then it's like "I'm gonna quit computer consulting right now!" (laughs)

Westworld's dance floor is about a fifth of the entire club [Westworld is one of the more uppity discos in Hong Kong, with more space allocated for Karaoke rooms than dancing]. So how do they accommodate for the number of dancers that want to go there, or is the other way around? Do most people go to raves just to hang out & chill, or...

I don't know. Because Hong Kong does have a prevalent drug culture, if you like. When people go to a rave, it's to dance. Originally in the old days, I mean now you're getting more and more Chinese getting in on the scene, which they go there to be seen and be "totally different" from everybody else in this town... it's stand to be noticed because "I'm at an exceptional party"... totally missed the point of it, where it's like... you can spot them. They're the sort of people who go to raves to pick up women, you know what I mean. That's not what it's about, folks (laughs). In the old days you can have 250 men in a club

and 50 women, and women would not feel like they're being hunted.

It seems like there's something wrong when a rave becomes little more than a meat market.

Exactly. That's something we're beginning to see happening recently. In the past, it has been the hardcore ravers, people from construction workers from Britain working on the airport project; they were perhaps the forerunners insofar as that they were the masses that packed the clubs. But now the actual local people are getting in on it a lot, lot more. After following the last rave at the Shangri-La (a very posh hotel in Kowloon, another section of HK), of all places, because word got out that... the venues in Hong Kong were not big enough to hold the attending crowd. Last year, in November, for the CJ Mackintosh gig at 300 capacity was turning out 1200, and that was still in its very early stages, so you can imagine 8 months on, you're getting turnouts between 2,000-3,000 people because the Disco scene is absolutely dead in Hong Kong. It died when Karaoke came in '87-'88 when it (Disco) was dead and buried. Pretty much every place is a Karaoke lounge with just a small disco for those who haven't gotten hip to the Karaoke scene (laughs).

So now the rave scene's pretty much a cornucopia of nationalities.

Yeah, you could say that. It's quite cosmopolitan because of the type of places they were being held in were dark and dingy clubs in Wan Choi, but foreigners were very welcome, and Chinese tend to be a little bit out of place. When the club's packed with 250 g-wailos (pronounced "gwa-Hoe," the literal Cantonese meaning of this umbrella term for Caucasians is "weird guy") and you walk in on them as a Chinese, it's how the g-wailos normally feel in this town. So that's what kept the Chinese out to start with.

They're perhaps weekend ravers. You know, they're not the sort of people who during the week you'll find all dressed up in normal gear. Chances are they're working in an office in Central; you know, they're holding down serious jobs. They're not culturally ravers. There's no such thing as welfare over here, so it's very difficult to have an alternative lifestyle, since if you want to eat, you've got to conform.

What's the typical age of a Hong Kong

raver? The US has seen a far range of ages, although on average I'd say mid-teens to early twenties.

Yeah, Hong Kong's quite different in that respect. I know some people who were in their 40's that rave. For example, there was a gig with Sasha that was held at one of the better venues in Hong Kong which was on the Kowloon side. At 7:30 in the morning they switched down the music and a DJ comes on the microphone and says, "If you want us to continue, you're gonna have to pay another \$5,000HK," which is like the equivalent of \$550US. To which everyone starts giving the "boo-hiss, boo-hiss" and it was one gentleman... OK, he belonged in the realms of the fashion unconscious in his pastel colours, running shoes. He must've been at least in his late 40's, possibly even in the early 50's. If I had to put a career on him I would've said an airline pilot. But he swung his way over to the DJ booth, with his Gold Card in his hand, slapped it across the DJ booth and said, "Play." Which is one reason why when DJs book into Hong Kong should be very, very careful about who they book with, because Sasha had actually left the venue and already had gone by this time. But it was the organizer's doing. For a good 8-10 months after people were saying, "Oh, we all know Sasha's price; if that git comes back to Hong Kong he's not welcome anymore," where it was presumed that it was his doing, rather than it was the organizer's, so...

Can you pick out ravers from a crowd by what they wear/look like?

You can usually spot them by their eye wiggles. One of the side effects of MDMA. Stigmata, I think, is the medical term for it. No, there's no specific fashion style, although because Hong Kong has opened its first S&M bondage shop, there are few people who get down there, get into their patent leather big gear and all the rest of this. People in Hong Kong like to dress up. It's an opportunity to get absolutely wild, so they do. They tend to go for things like see-through dresses with g-strings and bras underneath. At the Sasha gig I was in an appalling state on the dance floor, dancing for about 6 hours. This lovely young lady comes up in front of me in just a short miniskirt and a purple, lacy bra and it's like, put it this way, shaking her booty, right? From that point of view, I think it's nice to see people dressed up. We all saw the status of that. In Hong Kong we get too much jeans and t-shirt, so if somebody dresses up, yeah, big thumbs-up for them.

To a much lesser degree. They're not self-conscious but it's more a show-off, you know what I mean? It's like rob them of wanting to conform and slip into the background; it's one of the few occasions when people will actually stand out. It's quite nice.

The reason why we can't get this luxury is we actually have a law against association. You cannot have more than 5 people gather in a space at one time. So strictly speaking, people are breaking the law in this coffee shop. It's not enough to implement a law except when people are gathered together, look like they're having a good time, and the police get interested. When the time they look like they're conforming, then they'll turn a blind eye to them. They also have other armaments insofar as fire departments, because warehouses will not have the right amount of emergency exits for the amount of people that are in it. And of course, we're all interested in safety, you know, in a worse-case scenario, if something goes wrong everybody can get out. They (the government) tend to be very uncooperative with venues. The only place where you can really associate and dance is clubs. You need a license to dance. If I got up and danced in this coffee shop it would be illegal.

A lot of the clubs got wise to the fact that there was a very, very large turnout for these. Some restaurants were holding them. If there were any bad pills around, then you had 150-250 people chundering all over your restaurant (laughs). Let's put it this way: Wednesday lunch time you can still smell the smell from Saturday night. So a major venue problem came about, and the small clubs, the discos weren't really up to holding the amount of people that were turning out, so somebody got the bright idea, "Let's rent out the grand ballroom of the Shangri-La," and when they asked what it was for, we told them it was a 50's dance party. So poor Shangri-La had their world pulled down over their eyes... the police weren't even due in until the day before as to what was happening even though posters had been up around town for three weeks. It was well too late. People started showing up at the Shangri-La around 10:30 at night, and there was already a queue because the police was searching everybody that was going in there. It got down into the ballroom, and all the expensive carpet was covered with tarpaulin, but that didn't last for very long. It was a bit mad, too, to use a venue like the Shangri-La, it really was.

It won't happen again, I'm sure... because frankly speaking, the organizers did it the totally wrong way. If you're gonna do it in a hotel, might as well inform the hotel beforehand, because what happened was the hotel got totally wiggled out, played straight into the police's hands, so they encouraged the police to be searching everybody that was going in. Put it this way, in the first half an hour going there were more police than ravers.

The organizers do distance themselves from the drugs side of it for the simple reason that there's so much money to be made just on the ticket face value that it's not really worth the risk getting involved.... there are some organizers that have got some shady connections, leading shady posts, but I would say now that's at least not enough to distance themselves from that now because if you're going to organize a rave, there cannot be any drugs.

At the Shangi-La, a lot of people were nicking them in the street. As soon as they'd turn around and see police blockade they're thinking, "neck it, and I'll get through the door." Well, when the capacity hit 900, the Shangi-La stopped admitting people, which meant there was something like a crowd of fourteen, fifteen hundred in the street... packing out the area where the cars drive in. For a hotel resident coming back that night it must've been a nightmare. There were people pushed against the glass; it got totally out of hand. When they've seen the block to start with, they're taking it outside, and of course, they're coming up inside. It was a bit of a mess that night; pretty piss-poor organization.

I wouldn't say a majority, but pushing towards 50% of the people are on something. That's the one thing the clubs have really... they took a bit of time to tune into and have sussed down the fact that alcohol sales are well low and the number one demand is for water. The drug's [MDMA] only been popular in Hong Kong for a couple of years now. It's very slow to catch on... There is a big market for cocaine because... Hong Kong is very much a work-oriented society and the coke gives them a feeling of 'Yes, I am the greatest'; it's a great motivator. I've seen it in currency brokers, with just the average man on the street. Yeah, coke's quite popular, but at times less and less because you know, we've had our coke clubs in Hong Kong once upon a time when you can spot the punters running off to the toilets every 15-20 minutes. Frankly, I find it a bit sad... costs a vast amount of money to turn a person into an asshole and destroys their body at the same time... if that's your idea of a good time, see you later.

Heroin perhaps less because it's a downer. Let's face it, it's been in this town for a long time, you know, Hong Kong was built on opium. Acid, it's certainly popular and we call it the candy flip, where the acid's taken first, then E's taken when the acid's colors start coming through and everything becomes disoriented so the E cleans up the disorientation, just the sense of lost in time is there. The E perhaps in some ways is a good addition to what has already become a nasty cooking not insofar as lot of people did not get violent;

the 411...

A nugget of history about why 1997 is mentioned so much in the news when talking about Hong Kong. The now-but-soon-to-be-null British sovereignty of Hong Kong was a result of the Nanking Treaty in 1842, a post-war settlement of who got what after the Chinese lost the Opium War to the British (if you remember your history, the war started when China wanted to ban the import of British-controlled opium, a huge moneymaker for the Mother Queen). So Hong Kong belonged to Great

They're trying now, especially after the fiasco with the Shanghai, and that was a total public relations scoop for the police. But still it was being reported on the news as a "rock concert." You don't really have a permanent subculture like you do perhaps in the UK and the US, where people are ravers and that's what they do for a living. They're not quite keyed into it yet, of course those who are keyed into it in the press are usually on it themselves, in which case they're not going to expose it!

The darkest hours have definitely been the Shangri-La. It did the most damage to the rave movement. This was about 6 weeks ago (late July), so that's why everybody's been keeping hush-hush... it's gone to ground; so that the idea of the rock concert fades away.

The highlights... the CJ Mackintosh gig was good, the Sasha gig was good. We even had one in a skating rink in the very, very early days.

Let's face it, it's a little bit tacky as a venue. But in a town where space is in high demand, it's traded at a premium, then a roller skating rink is an excellent venue. It's huge, it's got excellent air conditioning facilities, you've got good toilet facilities, and there are no expensive carpets or upholstery that get damaged. There's a lot to be said

What's more, this handover will be celebrated in style, ranging from Yo-Yo Ma and other musicians performing for those who can afford the seats (not to mention the almost-sold-out hotel rooms and airfare to get to HK) to a three- to four-day rave/ music festival. Get yer plane tickets while they're hot, kiddies, because this day's festivities will seem to rival that of the tumbling of the Berlin Wall!

for roller skating rinks... if you've got nothing else. But at the time it was held in there, that venue could comfortably fit 4,000 people, but at the time they were using the roller skating rink it was still in the very, very early days and the rave was only attracting 300-400.

BIG thumbs down on Keoki. I'm the sort of person who would review a rave, and if it's good, you'll see a review [Simon maintains a couple of homepages devoted more or less to reviewing HK parties]. And it was shit, you won't see anything. And silent shit speaks volumes... and I'd like to fall silent on that one! It was a bit like being in a train station with the conductor screaming "All aboard! All aboard!" and everybody had stuffed into the train, then the bloody thing had stopped. The choice of music was really bad, the mixing was not that hot, and the venue was way too small. It was down in JP Encounter, I found out about it 5 hours before it was going on... we all bailed down there. I got in there about 12:30. By 2:30 I was thinking, like "let's go home." It was a good night insofar as left with a good pack of friends who went around to their house for coffee, tea and biscuits... that was the best part of the night! We do get some very good acts coming to town, but a warning to DJs who want to book into Hong Kong, the Hong Kong people know where it's at, the people that are going, we're not talking about standard Hong Kong disco-goes that wouldn't know about a bad mix or a shit song if it jumped up and bit them in the ass. We're talking about people that... you bring in a mix with an off-beat and they'll spot it. And if you've got far too much of the "breaks," where, let's face it, rave music tends to go in waves where you have a break and boom! it comes back hardcore then you have a break and boom! it comes back hardcore; it matches the drug. Well, if you've got too many breaks, then it leaves you with that feeling as I said before where everyone's falling onto a train

Hong Kong...

and the damn thing keeps stalling.

And you just want to go home.

Yeah, basically. By the time you're out there, you're sorted, you have this hope that it's gonna get better, mate. By about 4:15, an hour and 45 minutes of it... it was a bit of a marathon session; it was an endurance session. My feet did not get the exercise it needed. I went there with the intention of dancing off a good 6-8 pounds, and then come home with the same weight, so something's seriously wrong. I didn't need rehydrating, you know what I'm saying?

We've had jungle. Hong Kong's a bit of a dynamic city, rapid changes. So as a jock, they key is not to play one style of music all night. The key is find a style for early evening for a while, switch, change. It's what this town's all about; it's how Hong Kong's made its money. So if you go in and play jungle all night, the first 20 minutes people will say it's excellent. By an hour and a half, they'll be planning to lynch you!

Hong Kong's future with the scene?

Heavy commercialization. I say that because there's one organizer now bringing on line a warehouse. He's booked up factory space in one of the buildings in the industrial area. So being in an industrial area, no residential area around, nobody to complain about the noise. They were going to use that venue earlier this year, but the fire department stepped in and said "well, people need a fire escape, as soon as you have more than 500 people, then we're going to shut you down." Now 35,000 sq. ft., 500 people, doesn't work. So they knocked a few more doors in the wall to make the doors larger so if we had 4,000 people in a 35,000 sq. ft. area, the doors are just big enough to allow them to filter out within the specific period of time for the fire safety regulations, so that will coming on line in October, and one for November, and I can see a rave happening next year... I wouldn't even class it as a rave; it will be more as a party because I do believe there will be live bands as well, but if this venue comes off, we'll have it for four days during the Handover (on 6/30/97, Great Britain will lose its lease on HK; hotels have been booked solid for the event) you're going to have bands, you're going to have DJs, you're going to have a three to four day party. I reckon there'll be a time when the attention of the world is turned on this dance scene... won't happen until next year, but when everybody else is in this town doing their write-ups about the handover, if you've got 4,000-5,000 who've been partying for four days, it's newsworthy!

But for the meantime, you can't concentrate all your efforts on June 30, 1997.

Oh, no. I'd still say like every month, at least, we've got this new venue. Hong Kong's big problem is venues. They call up this new venue, it's going to go to a whole new stage... it's going to be lovely. For a while we were using Jimmy's Sports Bar in the Hong Kong Stadium. During the half-dozen raves that were held there, maybe only like 5 people were arrested for drugs. No fights, no trouble, no booze, nothing stolen or anything like that, so everything went very well. The noise level was disturbing the local neighbors. Jimmy's pulled out of it, which has left everybody scrambling to find venues. This Judgement party over in Bank of America tower is where Keoko played or

whatever his name is.

I think it's going to be here for a while. The scene in UK, in Europe, is demonstrated there. You had something develop in the early 80's and it's still going strong in the mid-90's. OK, it's gone from the private party stage into the commercial club stage, but there are still those private raves out in the forest in places like the UK. OK, if the culture was built on a dangerous drug like cocaine, then yes, it would have a finite life. But since the early 80's on a worldwide scale only 8 deaths have been attributed to MDMA, then that's a strong building block when you consider that on a Saturday night, how many people get injured for drinking alcohol and things like this, given the staying power of alcohol, I'd say MDMA's going to be with us for a while. And given when someone's on MDMA they cannot sit still... I'm saying raving's going to be with us for a while! But then I could be totally wrong. Next year we're talking about a handover... well, every government's afraid of large amounts of people who are gathered together, all think the same way, and get on with each other peacefully.

Any last bit of advice for those who want to check out some Hong Kong action?

Be a little bit open-minded insofar as, don't expect what you have at home. You gotta come, be willing to sit back and watch other people enjoying themselves without being judgmental. I've been seeing the disco scene here, and I'd say the rave scene here gets a big thumbs-up. The disco scene is a bit...

Pretentious?

To say the least.

And they're promoters for the scene exclusively for HK?

They're the most switched-on of all the promoters in Hong Kong. They look after the acts that are coming into town, you don't get them turning up the microphone and asking for another \$5000 to continue, you know, it's properly done. And if they're gonna close at 7:30, and they're not willing to pay the management themselves, it closes at 7:30. They don't ask the punters for more money, which in my view is pretty low.

Epilogue: Since my interview with Simon in August, there have been (at least) 3 more parties during September, October, and December, featuring Judge Jules from UK's KISS FM, America's own David Morales, and Tall Paul, respectively.

The following URLs are web pages Simon maintains for past and upcoming parties:

www.sabai.com/mos

One of the more prominent promoters in HK:

www.sabai.com/space



CAPTAIN'S ANALOG WITH MARK VERBOIS

Well folks, it's the beginning of the year, so we are going to take a different approach this time. I'd like to introduce you to a friend of mine. It's name is the Waldeck Sound Synthesizer. The Waldeck is a small modular synth. At first glance it looks like the box of an analog lover's dreams, but further investigation suggests otherwise. It's case is partly made of hardboard. It's patch-points on RCA jacks! To understand the Waldeck story we need to go back to 'Brad' the birthday party, the house party that my roommate, the one and only Synergy himself, had a few months ago. My other roommate, Jeff, had a friend from Chicago over for the party. When the party was over, Jeff drove his friend back to the Windy City. Upon Jeff's return, I was presented with the mystery box. Apparently, Jeff's friend had this machine around his house for several years and had never figured out how to get a sound out of it! Needless to say, I was excited. This was what seemed to be a great find. Later on, I posted a "what the hell is this" message on Analog Heaven... no response. I searched the archives... nothing (except somebody asking the same question). I asked around and nobody had ever heard of this box before. I can tell you the specs, I can tell you what I know... but the Waldeck Sound Synthesizer remains a mystery. Was it a cheap department store rip off of the '70s analog machines (my guess is the EMS Putney, the front panel layout is almost identical... minus the patch pins)? Was it a no name machine that never made it big? You tell me.

The Layout

The Waldeck has a nice variety of modules: three oscillators, a noise source, a "envelope" (actually a combination amplifier and envelope like the Putney), a "volume-pan" (this is a cool module), a ring modulator, a bandpass filter with resonance, a lowpass filter without resonance, a preamp, a spring reverb, a mixer-amplifier, and a meter with the mysterious 'trig' button. The oscillators have two waveform outputs: a pulse with variable width and a saw. The noise source is just white noise. The 'envelope', as it is called, is dumb as there is no way to mod the filter with the it, because it can only mod the amplifier. Too bad. The 'volume-pan' module is cool for voltage controlling the mix between two oscillators. There is something like this for the

Serge, that's the only other place I've seen anything like it. The ring modulator is not very nice. The sound is more mushy than my Putney. The bandpass filter has resonance, labeled 'response osc', and is only marginally useful. The only controls being cutoff and 'response-osc'. The only mod input is the cutoff input. The meter is a joke. The window is about the size of a dress shirt button. The 'trig' button, I don't understand.

The Questions

I don't get this machine. Is it rare? Is it valuable? I don't know. The machine is very low end. Although it is modular, it is limited. The modules have only one mod in each. There are no mults, or mixers on the modules' inputs, or there are few controls. The patch points are RCA jacks and the box weighs about 3 pounds. The machine at my house has only one working oscillator and the lowpass filter and ring modulator are broken. I have never seen one of these before, and I would like to know more about it. If ANYBODY out there has heard of this before, enlighten me- please.

Anybody who is interested can trade their modular synths for my TB-303. Watch out for my forthcoming releases on Hybrid Productions and Planet Rhythm.

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